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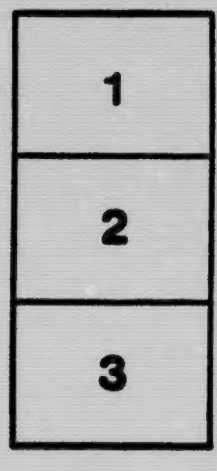
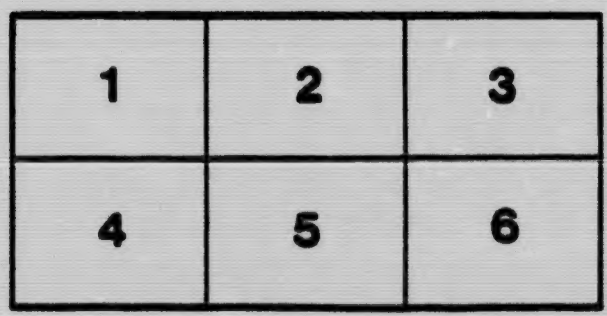




Joan McKenzie

ONTARIO WRITING COURSES

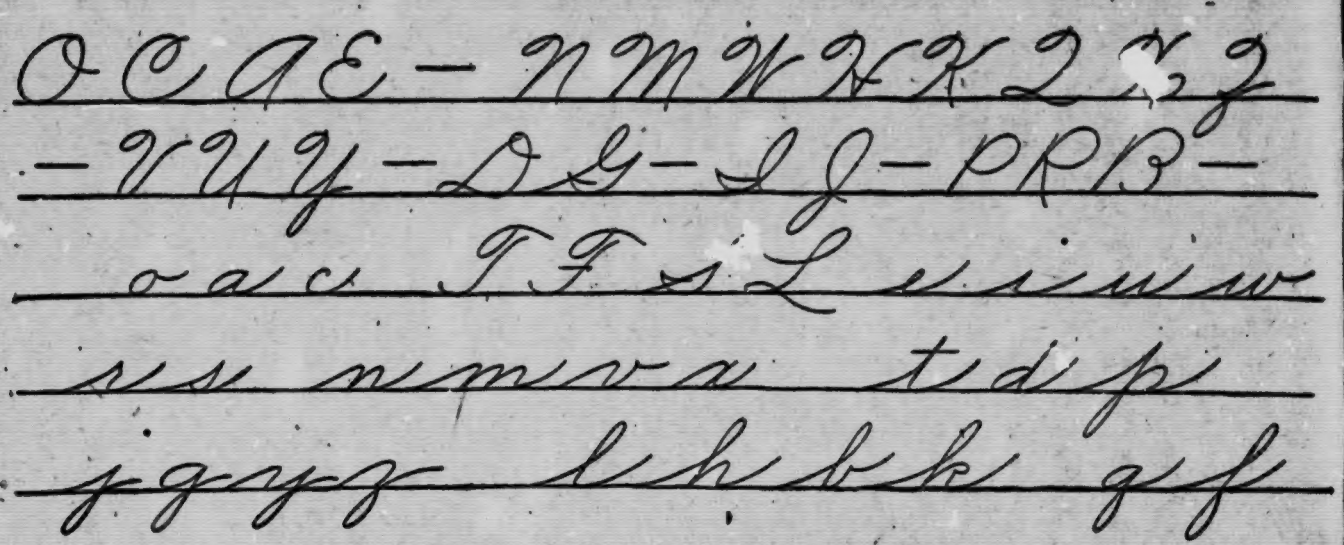
BOOK II: FORMS III, IV

AUTHORIZED BY THE MINISTER OF EDUCATION

PRICE 4 CENTS

THE UNITED PRESS LIMITED, TORONTO

STANDARD LETTERS



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LS26
(4)

TO THE TEACHER

The main points to keep in mind in connection with the course of writing outlined in this book are four in number:

1. See that the pupils do the work according to the instructions at the top of each page, and in the order given.

2. See that they sit in a correct, healthy position, and endeavour to have them keep this position in all their written work.

3. See that they use a free, easy, rolling, muscular movement in doing not only the copies here but in all written work.

4. Endeavour to cultivate in the pupils the habit of self-criticism, one of the most essential features in the learning of a free muscular style of writing.

Arms hanging loosely by the sides

Arms raised above the desk

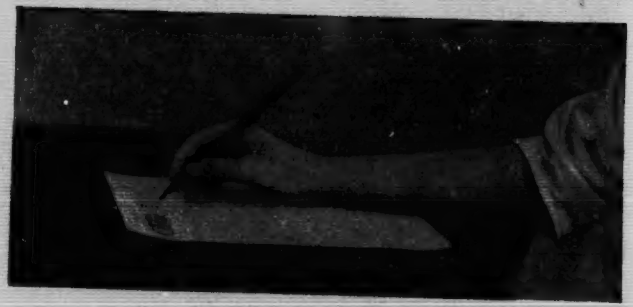
HOW TO RELAX

Fingers outstretched

Fingers turned under as in writing

HOW TO RELAX

Pencil held upside down

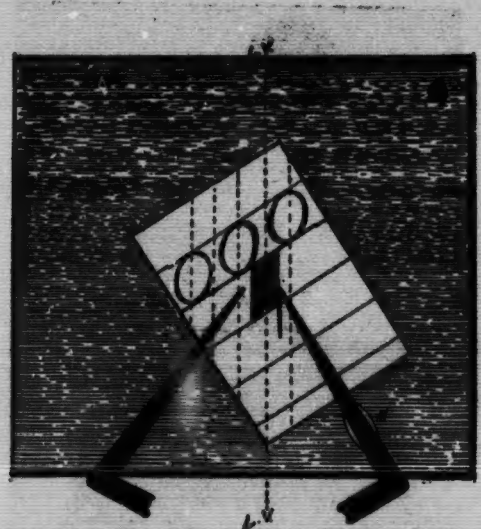


Pencil ready for use

Correct position

Incorrect position

Correct position, front view

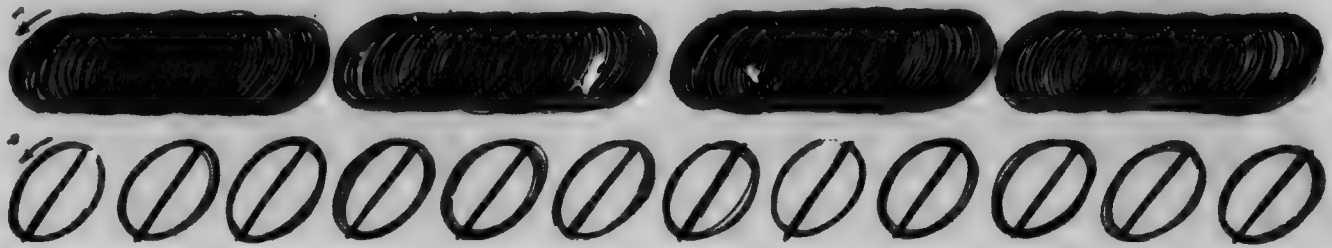


Correct relative position of arms and paper. L.V. stands for line of vision; M stands for muscles.

The Straight-line exercise is one of the most important in learning to write. It consists in pulling the arm in the sleeve and then allowing the muscles of the arm to relax to their normal position. Keep the pen on the paper and move the arm rapidly in and out of the sleeve. Make the lines fine and so close together that the white space between them will be about the same width as the lines themselves. Count only for the *down* strokes and make from 150 to 180 a minute. In the Retraced exercise (2) make ten down strokes.

1. Compact Left Oval. It is made by moving the arm in and out of the sleeve and rolling the arm on the large muscles near the elbow. The down strokes should be as fine and light as the up strokes. Make about 75 down strokes in each quarter.

2. Retraced Left Oval. The straight line is used as a support. Make ten down strokes in each exercise. Be careful of your position.

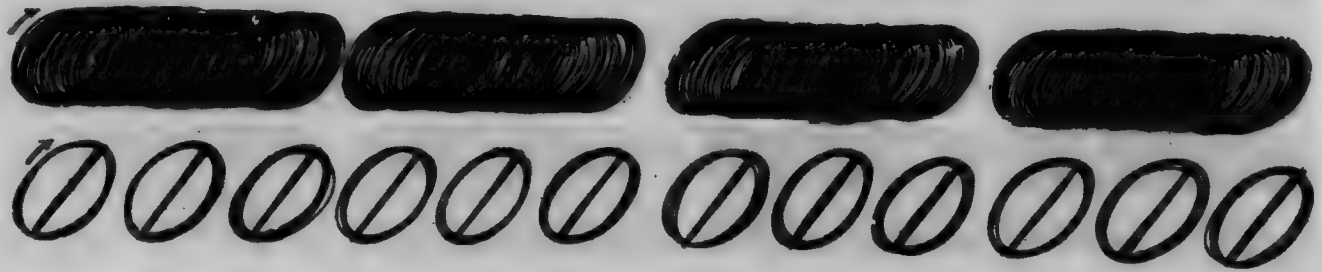


Make the left oval without the support. Use good movement. Try to have all the ovals pointing in exactly the same direction. In lines 2 and 3 make 75 down strokes in each quarter.

Be sure you are sitting properly, and do not let your wrist touch the paper.

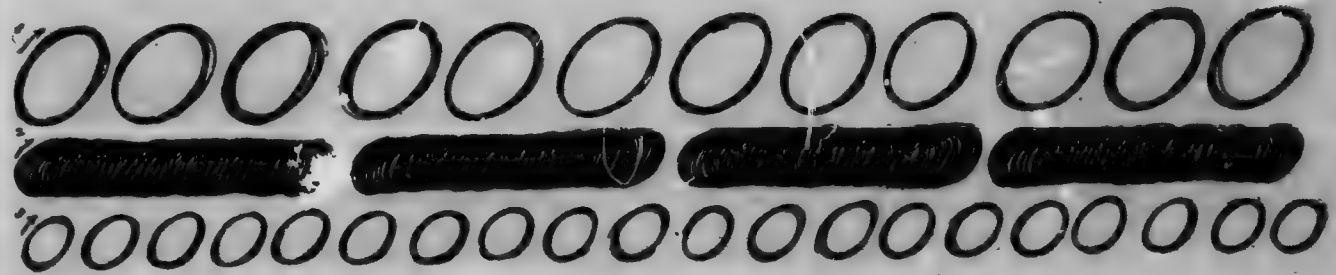
These are the Right Ovals, compact and retraced. They are made by rolling the arm in the sleeve in the opposite direction to that used in the left oval.

Make about 75 down strokes in each quarter. See that your hand is sliding on the nails of the third and fourth fingers.

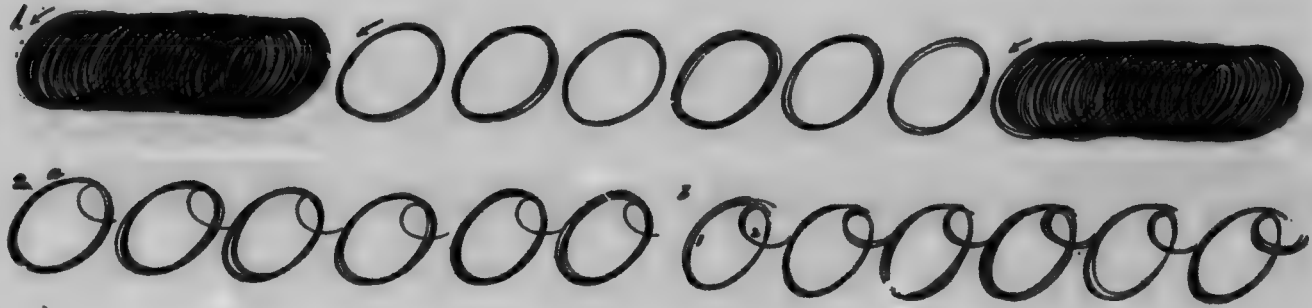


Use a good, rapid, rolling motion. Watch the slant in these exercises. You will find the small one-space copies harder to make than the two-space copies, as the movement is not under much control as yet.

Criticise your work carefully. Learn to be neat and painstaking.

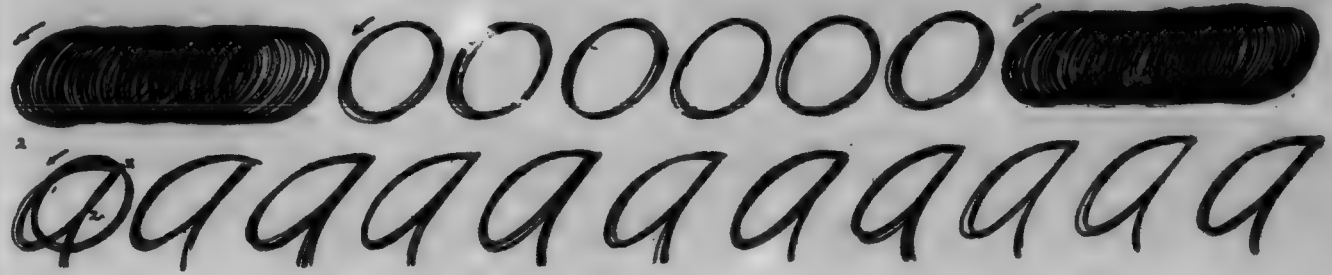


Get your arm in good condition by doing the exercises in line 1 as you have done them in previous work. The capital *O* is merely an oval with an added stroke. In line 2(*a*) swing around the oval nine times and make the loop on the tenth. In (*b*) let the hand swing around three times without touching the paper, then drop the pen down and make the *O*. A good way to count is to say: 1—2—down—1—2.

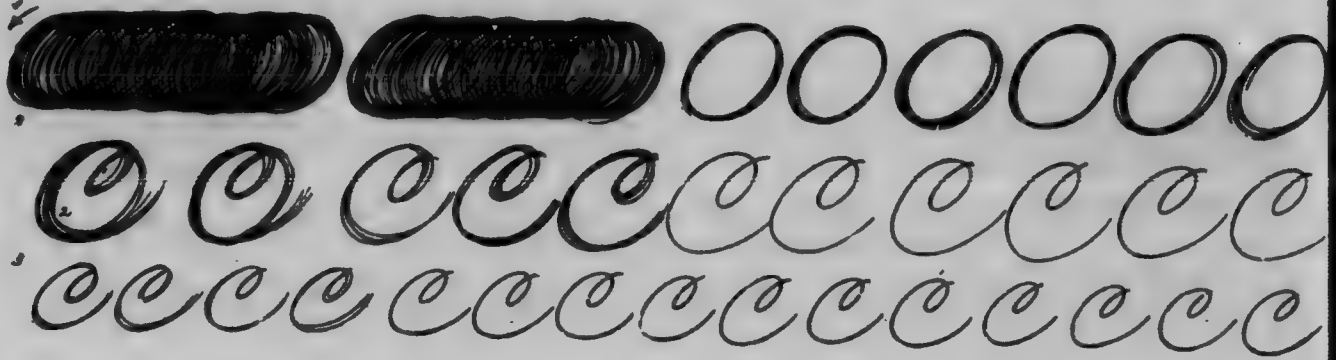


The capital *A* does not quite fit the oval. It swings out to the left a little. Pause at * before making the last stroke. Close the *A* at the top. Count *1, 2, 3* off the paper, then drop the pen down and make the letter.

Watch your position.



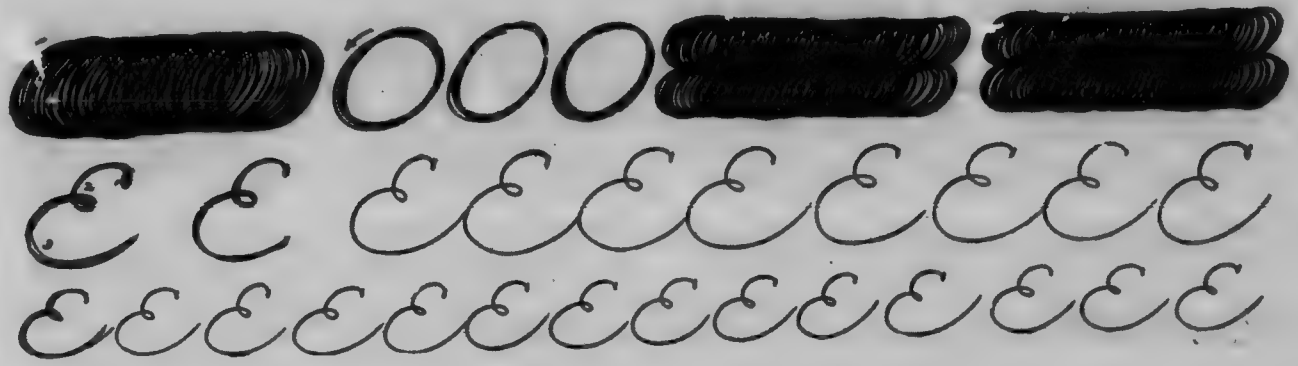
The *C* is almost an oval. Make the loop half the size of the letter. Keep the down strokes in the *C* parallel. Strive for a free, easy motion. Be sure to swing around the oval three times before dropping the pen to the paper; count *1—2—down—1—2.*



The *E* consists of two small ovals joined together, the connecting loop resting on an imaginary line about half way down.

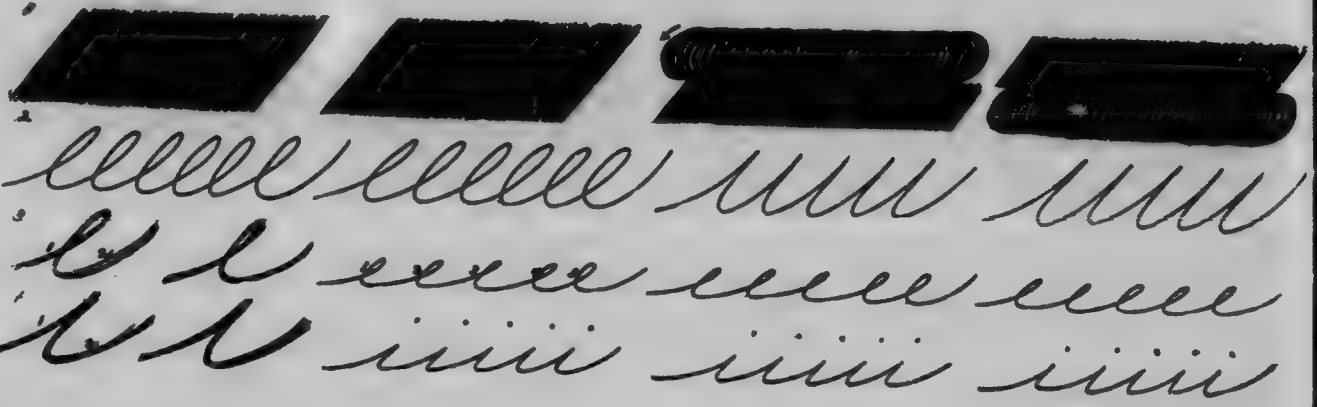
Make three ovals off the paper, then drop the pen down on the paper and count *1—2—3*, or *1—2—swing*. Move along fast enough to produce light, smooth lines.

Observe the position of your wrist.

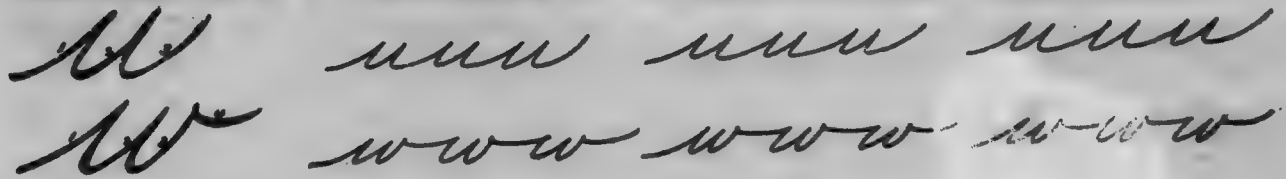


Line 3 is a modification of the straight-line exercise. Make the *e* with a loop, and the *i* pointed at the top. Make a curve in the up stroke of both letters. For the large letters count *1—2*, and for the groups count *1—2—3—4—5*.

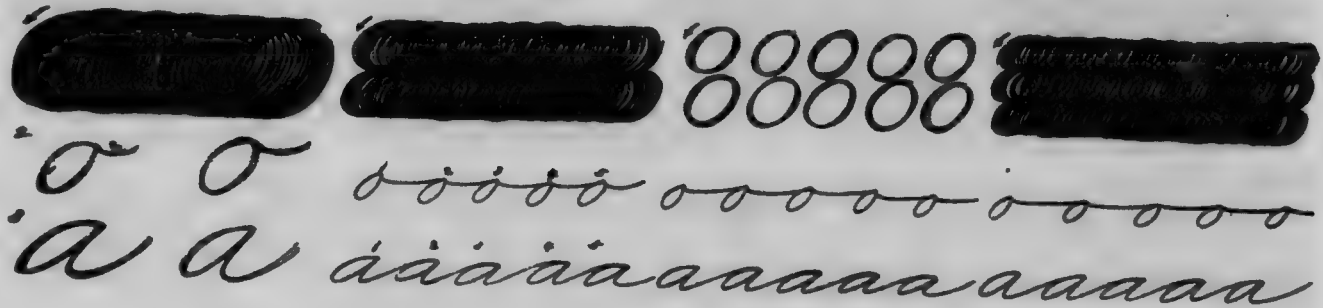
Are you using the muscular movement?



In these two, and the two preceding letters, make the turn in the down stroke a little above the line; in other words, make a curve at the base line instead of an angle. The second part of the *w* is a little narrower than the first. Pause slightly before making the last retraced part.

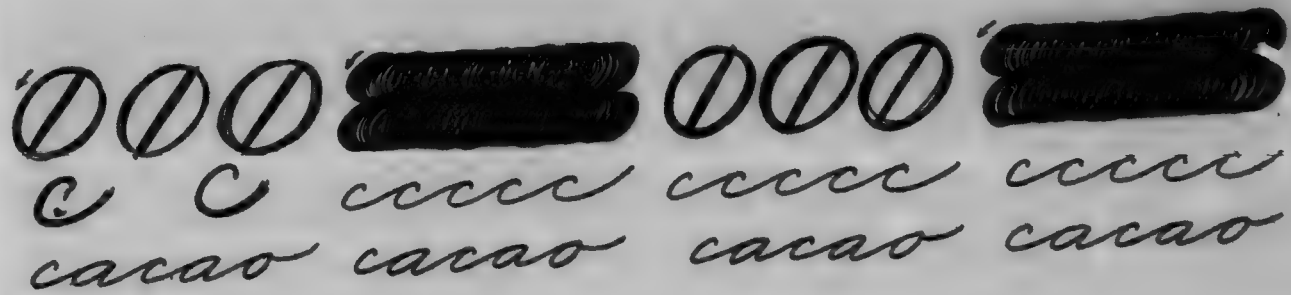


Notice that the *O* is like an oval. Be sure to close the letter at the top. Get a good swing in the group; count 1—2—3—4—5. The parts in *A* must not be retraced too much. Keep the last down stroke quite straight, but make a proper turn at the bottom. Do not eglect movement exercises.



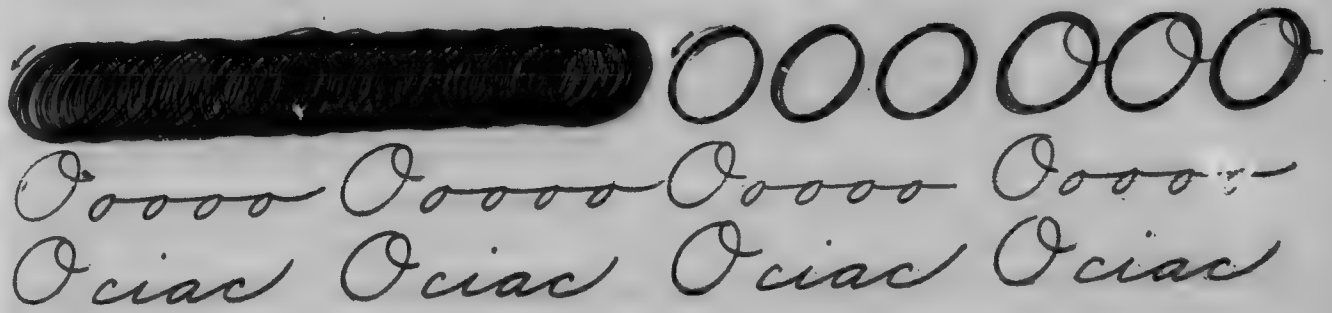
The *c* is much like *o* except that it has a small hook at the top. Do not make the letter too flat. The count should be: *dot 1, dot 2, dot 3, dot 4, dot 5.* About 60 *c's* should be made in a minute.

Is the position of your pen and paper correct?

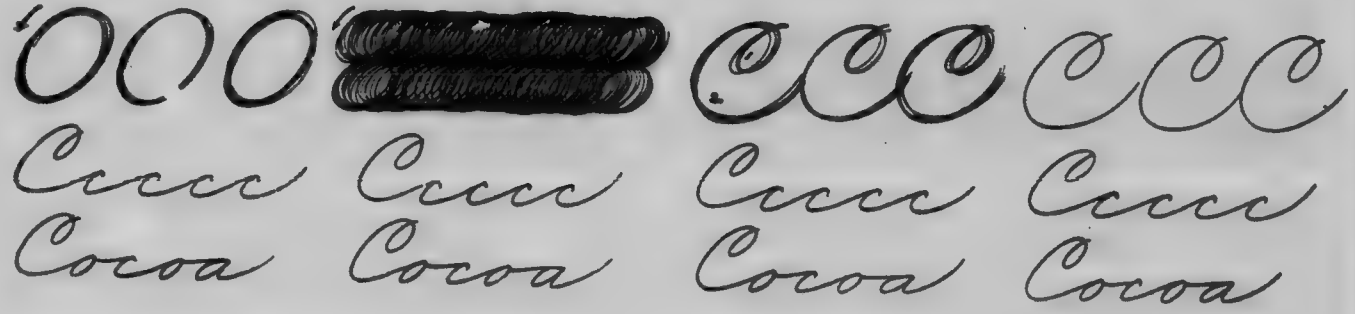


A Review of some Letters. Show how much you have learned of muscular movement by the rapidity and ease with which you can write these exercises. Criticise your work carefully.

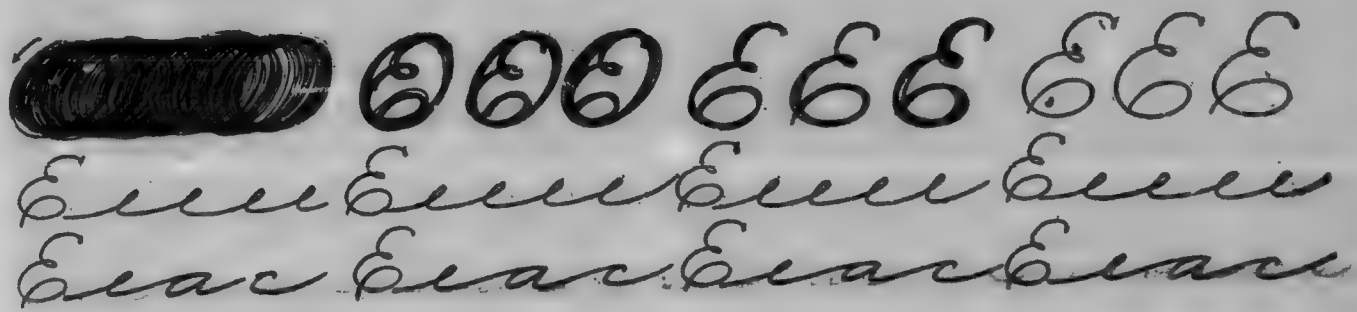
Here is another opportunity to become master of these letters. Use a rolling muscular motion in making them. Strike out boldly.



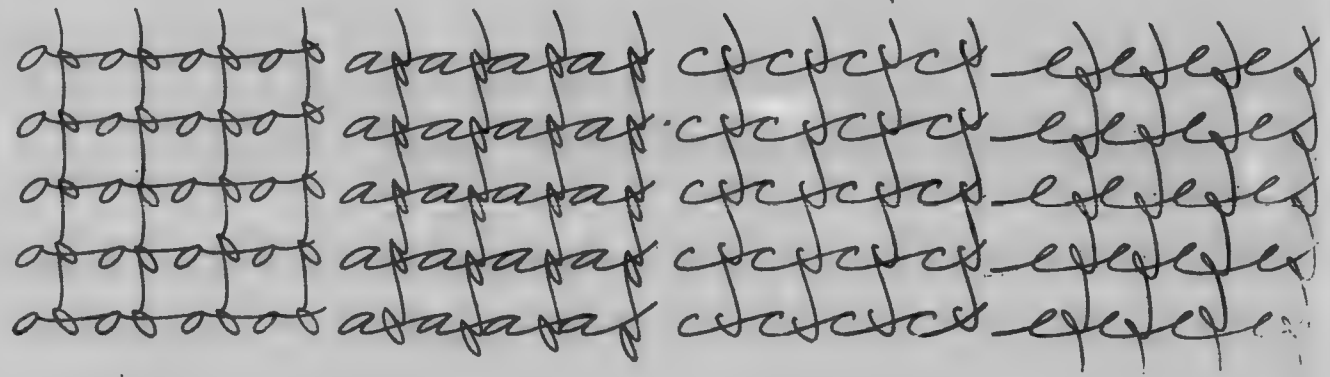
ing? Cultivate a free easy motion. Observe closely the forms of the letters, then make your hand duplicate them. Are you improv-



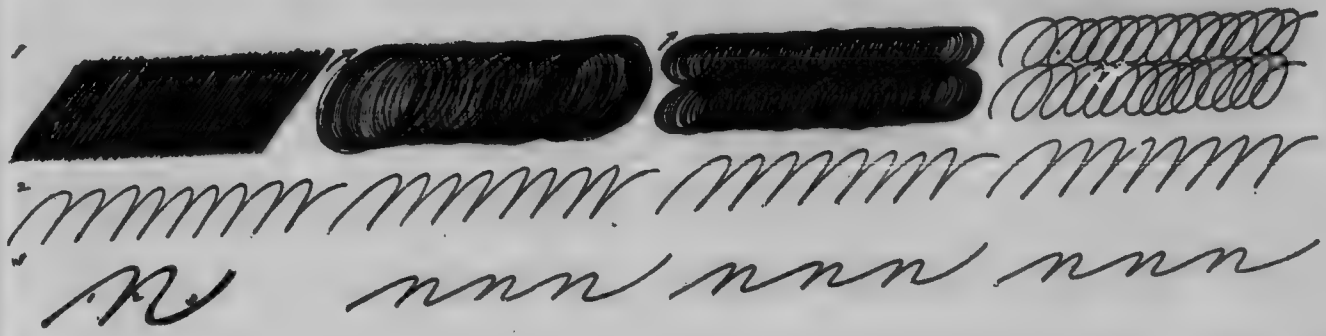
Remember *E* is a difficult letter. Strive for a free swinging movement. Be careful to space out the letters in the last line.



An excellent exercise for practising. Keep the letters under each other, thus getting control over the movement,—the object at which you are striving.



The n is made from the right or indirect oval. Get uniformity in the height and width of line 2. Round out the top of the n. Move along at a good rate, making over 75 n's a minute.



The *m* is an *n* with one additional stroke. Make the strokes round at the top. Let your hand slide enough to the right in the words to make four to a line. Count *n*—*i*—*n*—*e*. Write the word *nine* about 16 times in a minute.

mmmm mmmm mmmm

nine nine nines nine

mine mine mine mine

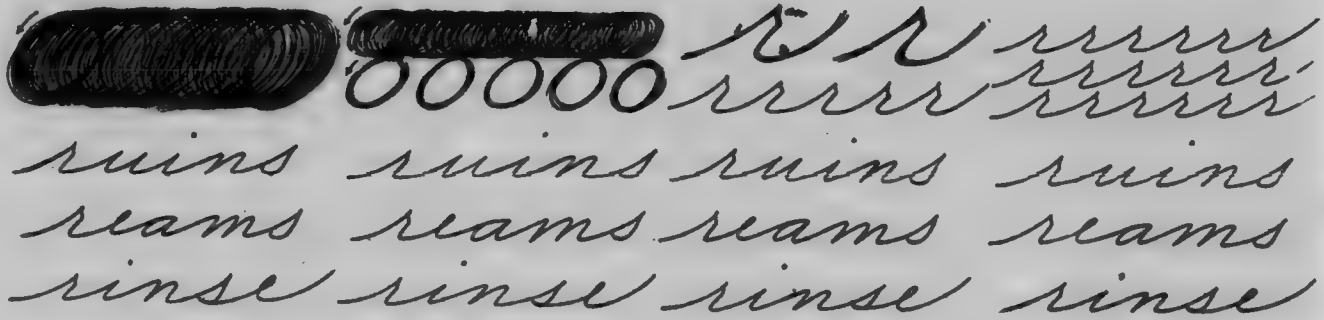
moon moon moon moon

Endeavour to keep each letter under the one above it. Show what a neat, legible, graceful page you can write. This is your opportunity to put into practice the instructions you have received.

aims main name mean
aims main name mean
aims main name mean
aims main name mean
aims main name mean

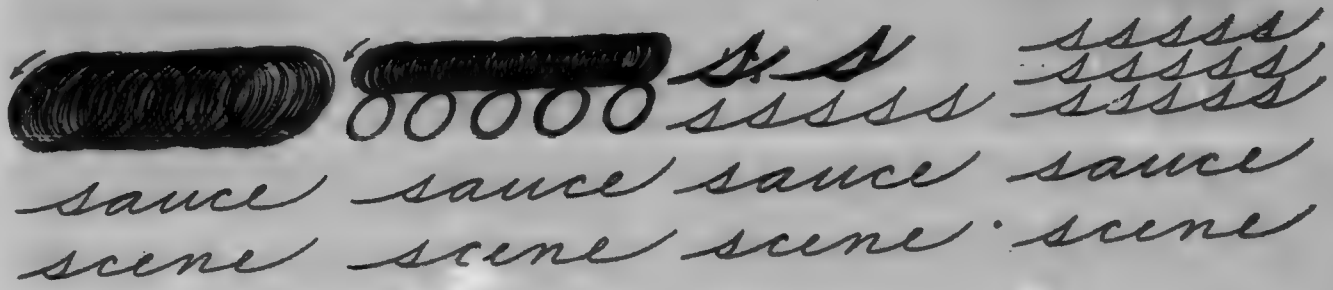
Note the free curve in the up stroke of *r*. Stop the motion at the little shoulder which gives character to the *r*. Do not make the shoulder too narrow or the letter will resemble an *i*. Count *1 on 2, 1 on 2.*

Give special attention to practice on the words. Is your position correct?

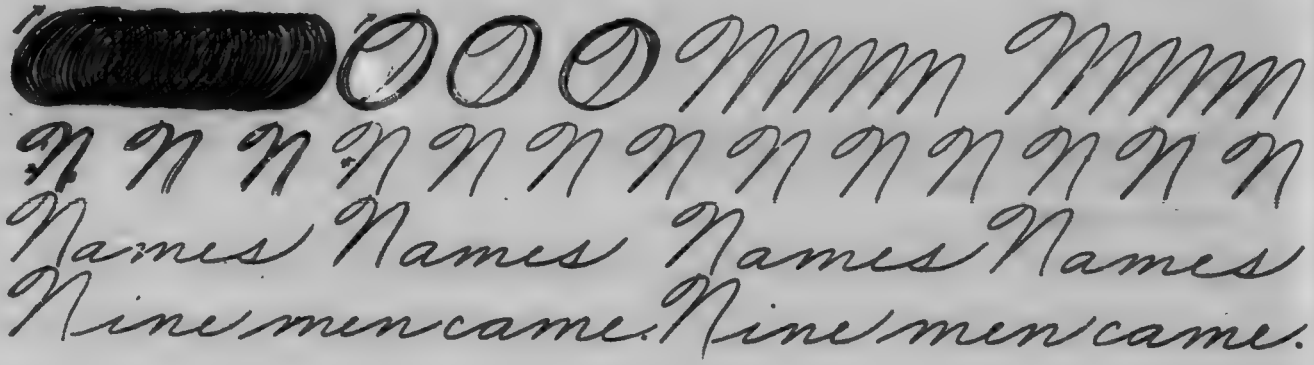


The initial stroke in *s* is exactly the same as in *r*. There should be a sharp point at the top and the letter should be closed at the bottom. Count *1—2—3*, or *swing 1—2*. Make five letters in a group and four groups to a line.

Use pure muscular movement in writing the words.



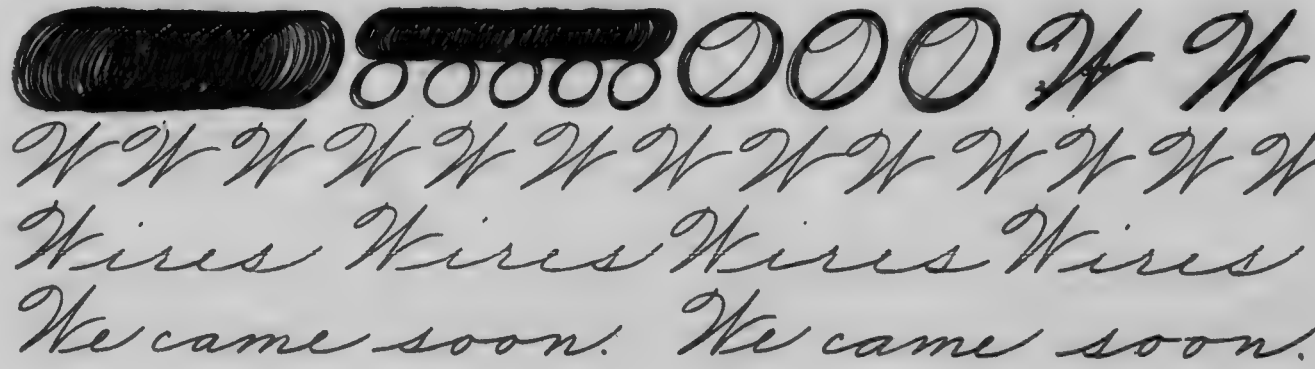
You must master the capital stem in line 1, second group. About thirteen capitals may be made with it. Use a free swing in making the *N*, but pause at the base line, thus overcoming the tendency to make a loop as in °. Round out the top of the second part. Count *1—2—3*.



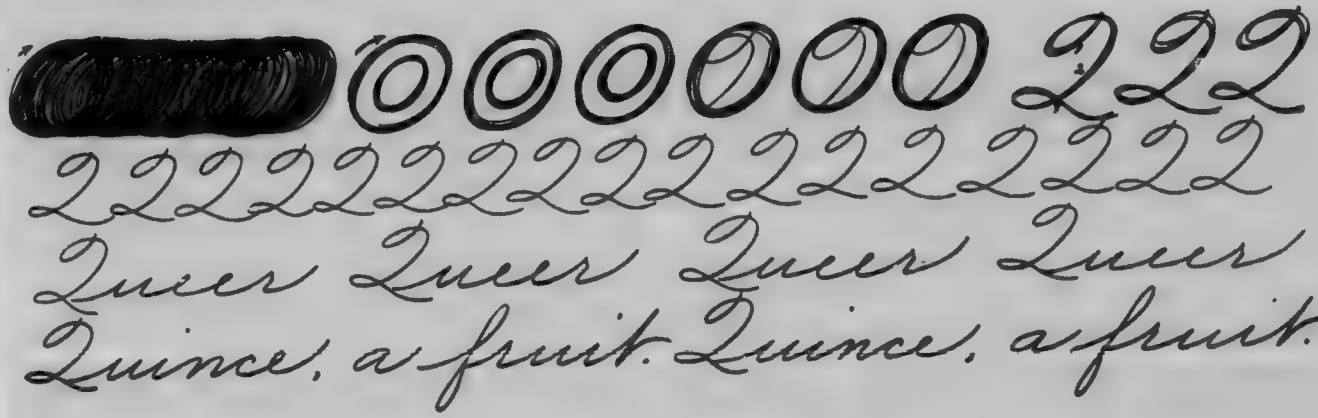
The *M* is quite similar to the *N*. Do not swing the stem too far to the left at the bottom. Observe the relative heights of the three parts of the letter and the spaces between these. Count 1—2—3—4.

M M M

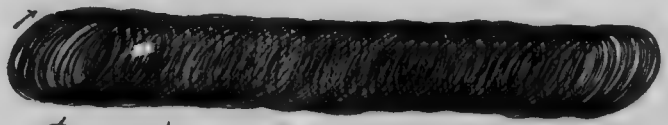
In *W* make the second part as high as the first part or higher. The last part should come up almost two-thirds of the height of the letter. Aim to have equal widths in the top and bottom spaces. Every line is a curve. Count *1*—*2*, *3*—*4*, stopping slightly at *2*.



This letter is merely a large figure *2*. Notice the flat loop at the base line. The final stroke finishes below the base line. It is not advisable to join the *Q* to a following letter. Count *1—2—3* for *Q*. Make from 35 to 40 *Q's* a minute.



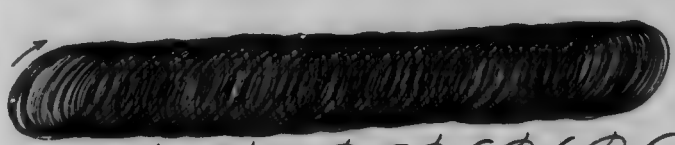
Notice how the two parts of *H* bend toward each other and slant alike. The tendency is to make the last part almost straight. The connecting loop meets the first part of the letter about half way up. Make about 30 *H's* in a minute. Count *1—2, 3—4,* pausing at *2.*



H H H

...nd part of *K* is a little higher than the first part. Unite the two parts with a small loop at half the height of the letter.

Try to ... spaces at the top and bottom of equal size. Do not join *K* to a succeeding letter. Count *1*—*2*, *3*—*4*. Make about 30 *K*'s a ... Are you sitting properly?



K K K K K K K K K K K K K K K

Kinnear Kinnear Kinnear Kinnear

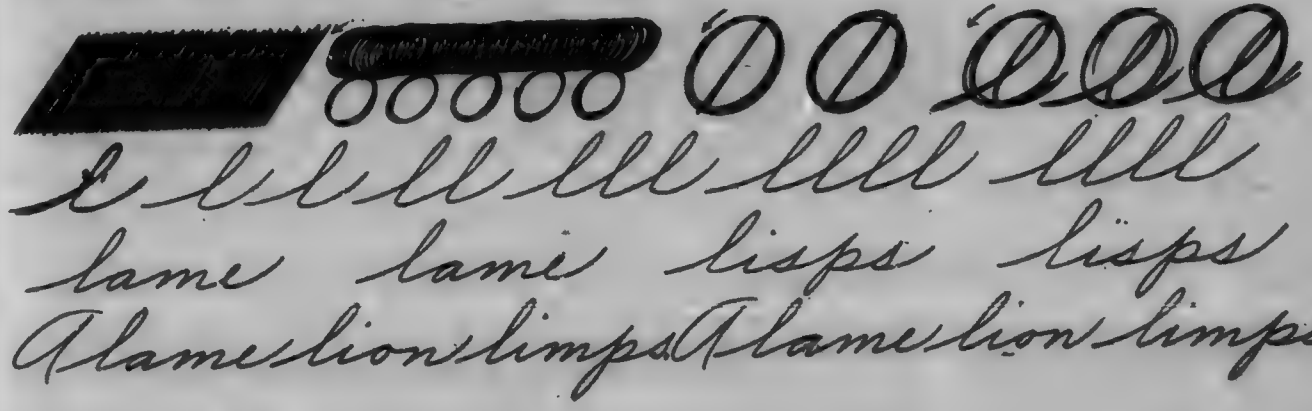
Keep in position. Keep in position.

The *X* and *Z* are not used much, but they afford excellent practice for developing movement. The *X* should be the same when turned upside down. In the *Z* the flat connective loop rests on the base line. Count *1—2, 3—4* for *X* and *1—2—3* for *Z*.

Xenia Xenia Zones Zones

Zones are circles. Zones are circles.

Observe closely the curve of the up stroke of *l*; practice this stroke with a free swinging movement. Notice the curve in both strokes at the top; the remaining part of the down stroke is straight. Begin to turn just before the base line is reached. Count—rather quickly. Make the groups of *l*'s rapidly with correct movement.



The *h* is a combination of an *l* with the last stroke of an *n*. (Have the last part about the same height as the crossing in the loop.) Aim at a free, even motion, not a jerky, irregular one. Count *1—9* for each *h*, and make 60 in a minute.

h h h hhh hhh hhhh

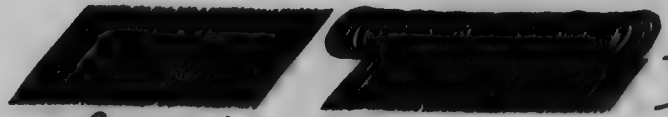
house house house house

Our house is red. Our house is red.

The *k* is very similar to the *h*, except that the latter part has a peculiar hook in it. There should be a slight pause before making the last down stroke, otherwise a poorly made *k* will be the result. Count 1—2—3. Do not make the *k* too hurriedly.

k k k kkk kkk kkkk
knock knock knock knock
A man can run a race.

The *b* is a combination of an *l* and the last part of a *v*. Round out the bottom of the letter. The final dot of the *v* part should be about the same height as the crossing in the loop. Count *1—2*, and make 60 *b's* a minute.



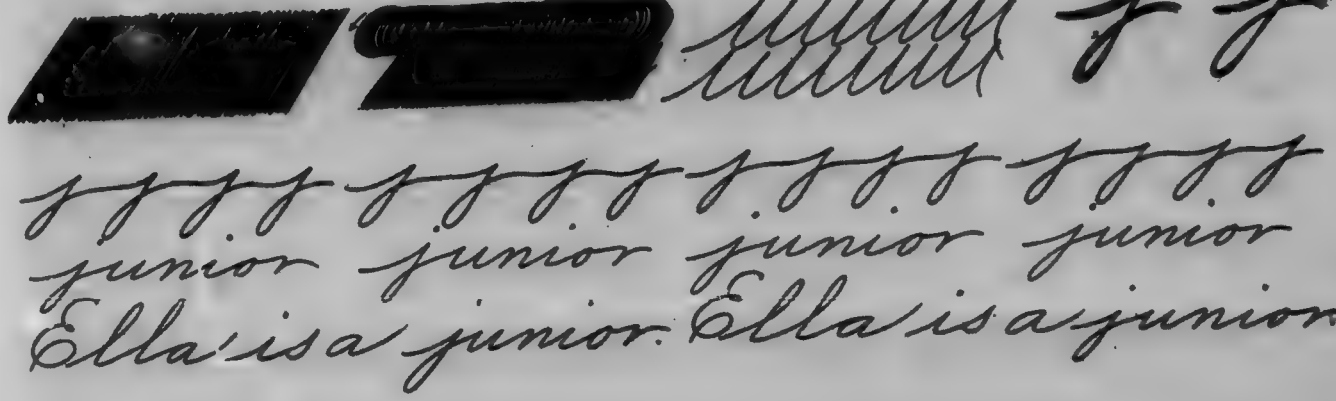
b b b bb bbbb bbbb bbbb

bounce bounce bounce bounce

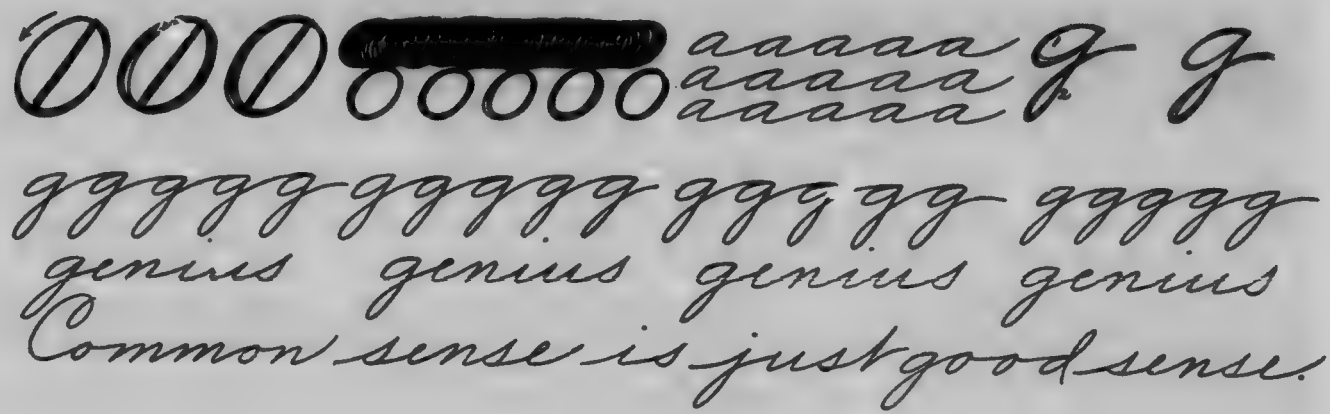
Nan's ball bounces very well

41

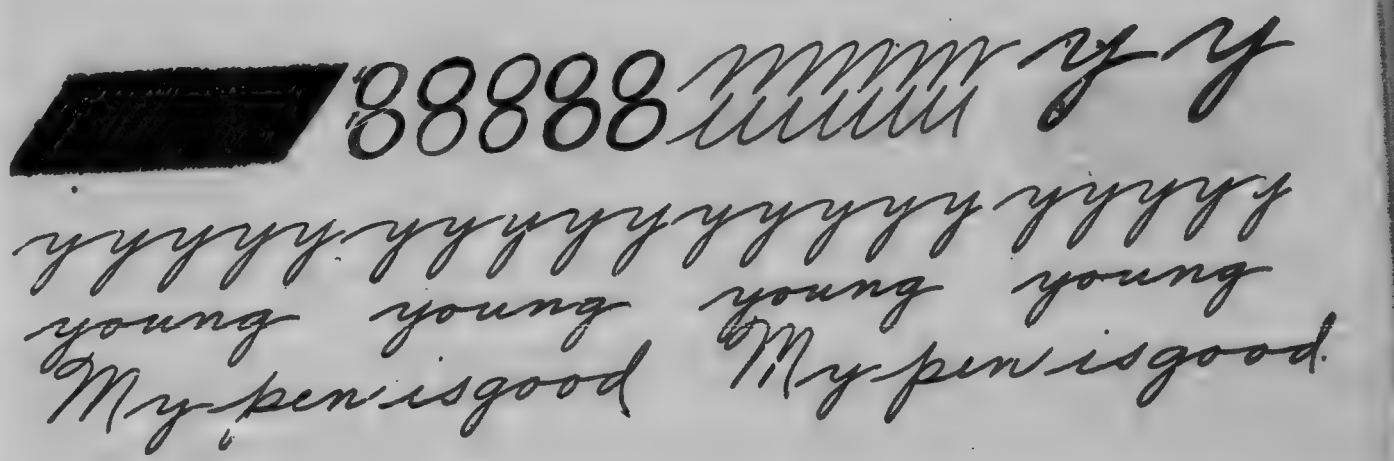
The part of the *j* above the line is just like an *i*, and the loop below the line is the same in length and width as that in *l*. In the groups, practise making the down stroke straight and the up (curve) stroke with a free swinging motion. Count: *a* 1—2—3—4.



The *g* is a combination of the small *a* and *j*. The lower loop should be about twice as long as the *a* part. Make the loop round at the bottom. Count 1—2. Make 60 *g's* a minute.

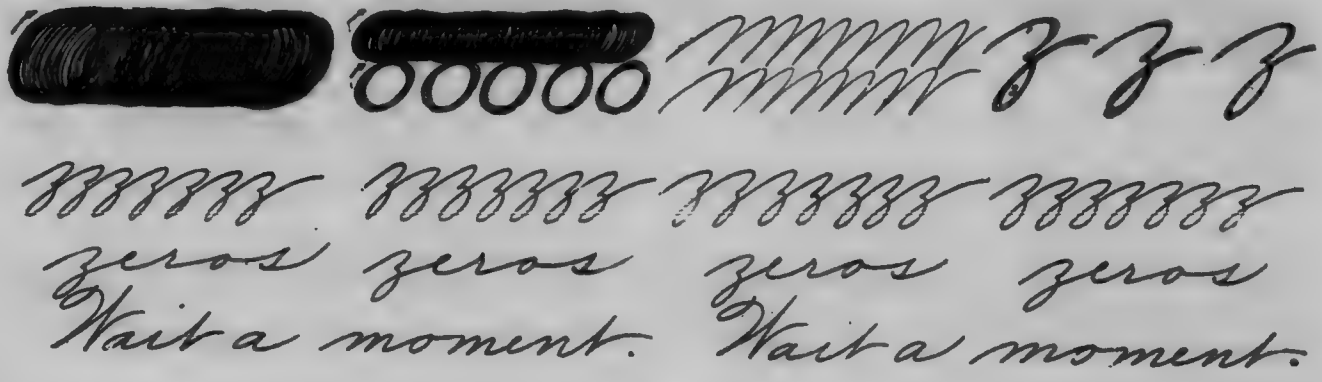


The *y* is a combination of the first part of *u* with a *j*. Be sure to make the top of the first part round. Count 1—2—3. Make 60 *y*'s in a minute. Name the letters as you write them: *y*—*o*—*u*—*n*—*g*—. Write two pages of the half-line.



The *z* is like the first part of an *s* with a loop attached. The *point* at the bottom of the first part of the *s* should rest on the base line. Make the letters close together, and pause before making the lower loop. Count *1—2.*

Are you maintaining a correct position?



Make the t like an i but at least twice as high. Do not make a loop in it. Observe the final t in quit. Cross the t about one third of the way down.

t t t

The *d* is a combination of *a* and *t*. It is the same height as *t*. Notice that the turn is made just before the base line is reached. Count *1—2—3*. Make about 60 *d's* a minute.

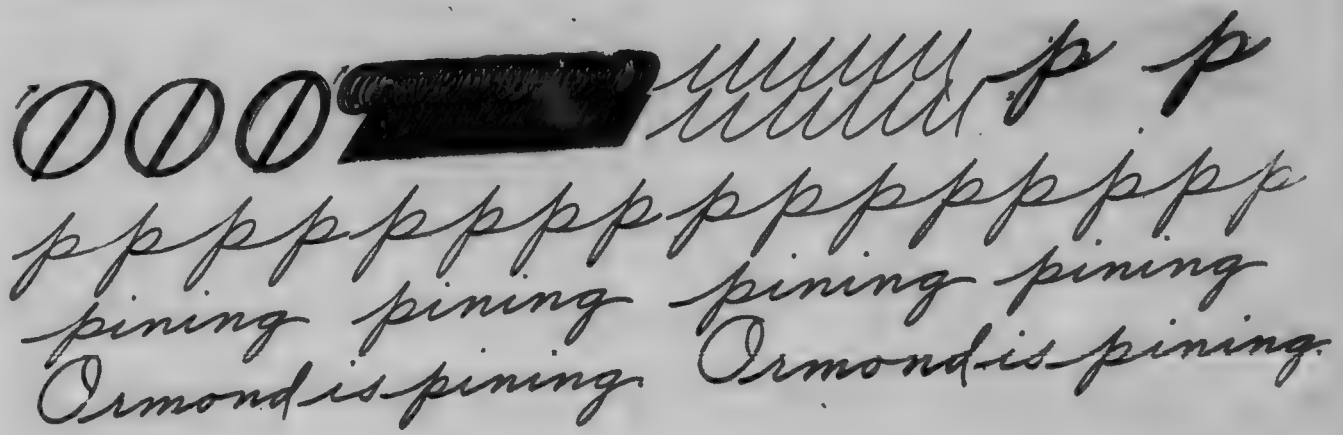
aaaaaa
aaaaaa
aaaaaa d d d

dddddd dddddd dddddd dddddd

dinner dinner dinner dinner

Zinnias in bloom. Zinnias in bloom.

The first part of *p* is like that of *j*, but the top is longer. Observe the point at the top, the narrow loop at the bottom, and the closed oval at the end. Count 1—2—3. Make about 75 *p*'s a minute.

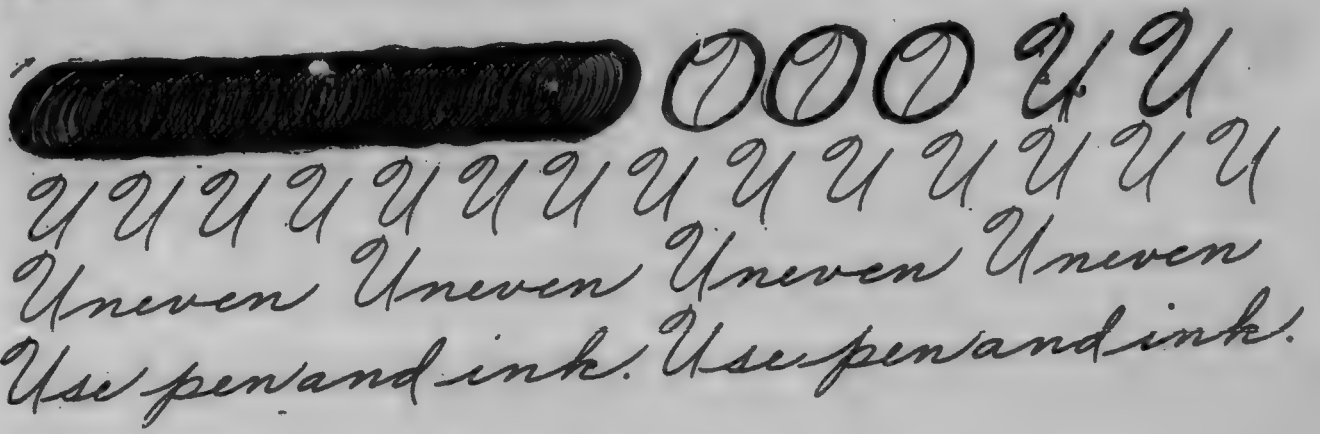


Observe the broad turn at the top of *V*, and the narrow, rounded turn at the bottom. The up stroke, like the down stroke, is a compound curve but shorter. Count *1—2—3*, and make from 40 to 50 letters a minute.

Vernon Vernon Vernon Vernon

Venice is in Italy Venice is in Italy

The first part of *U* is like *V*, but the turn at the bottom is broader and rounder. Observe that the last part of *U* is not as high as the first part, that the curved down stroke is closed at the top, and is exactly like the final stroke of *A*. Count *1—2, 3,* pausing slightly after *2*. Write a page or two of the word *Uneven* at the rate of fourteen a minute.


U U U

Begin the capital *Y* in the same manner as the capital *U*. The lower loop must cross at the line. Get a good swinging movement. Count *1—2, 3,* pausing at the comma. Write from 35 to 40 a minute. Do your best on the sentence.

Y Y Y

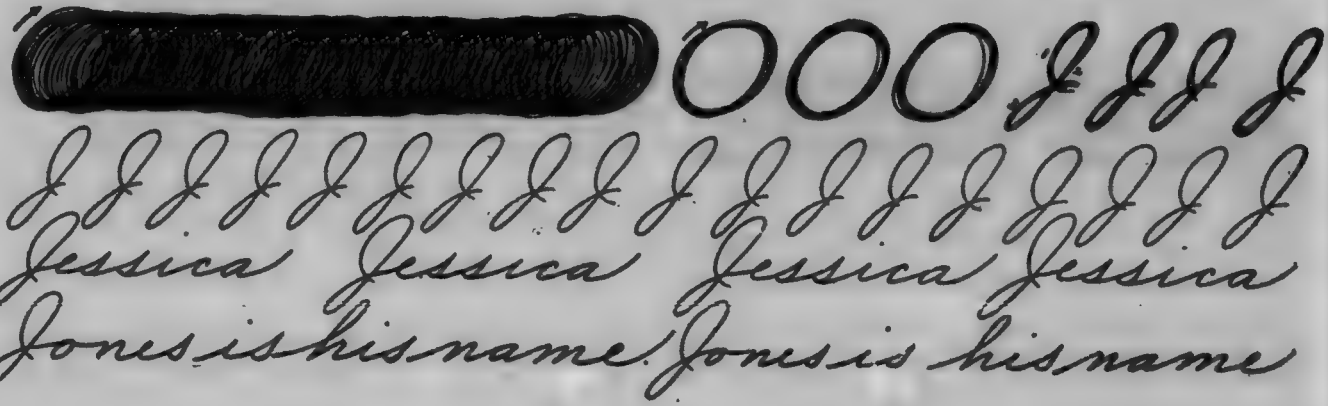
The up stroke in *I* is part of a right oval. Commence at or slightly below the line. Make a hook on the final stroke, passing before doing so. In this way it is easily joined to the following letter. Count *1—2, 3.* Make from 40 to 50 letters a minute.

I I I I I I I I I I I I I I I I I I

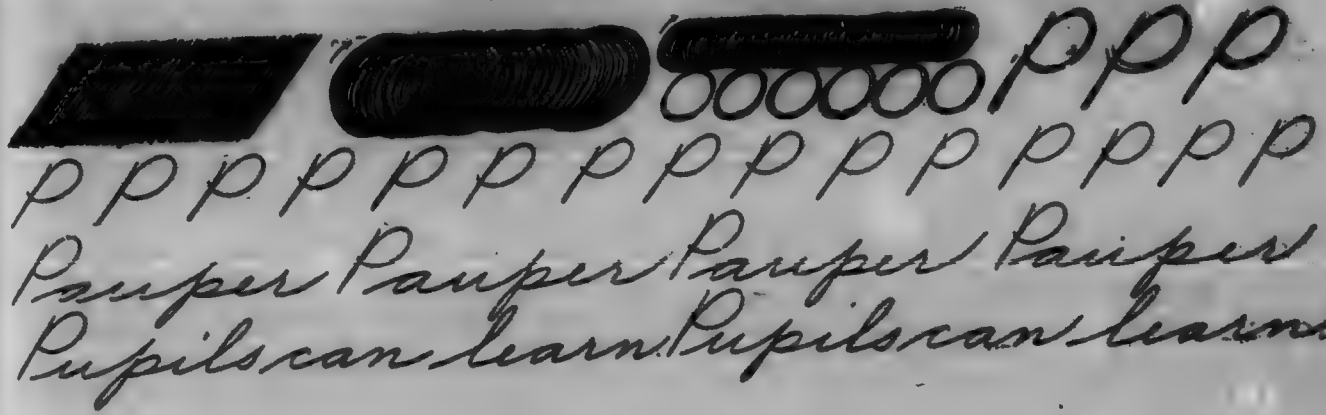
Inning Inning Inning Inning

I am sure to win. I am sure to win.

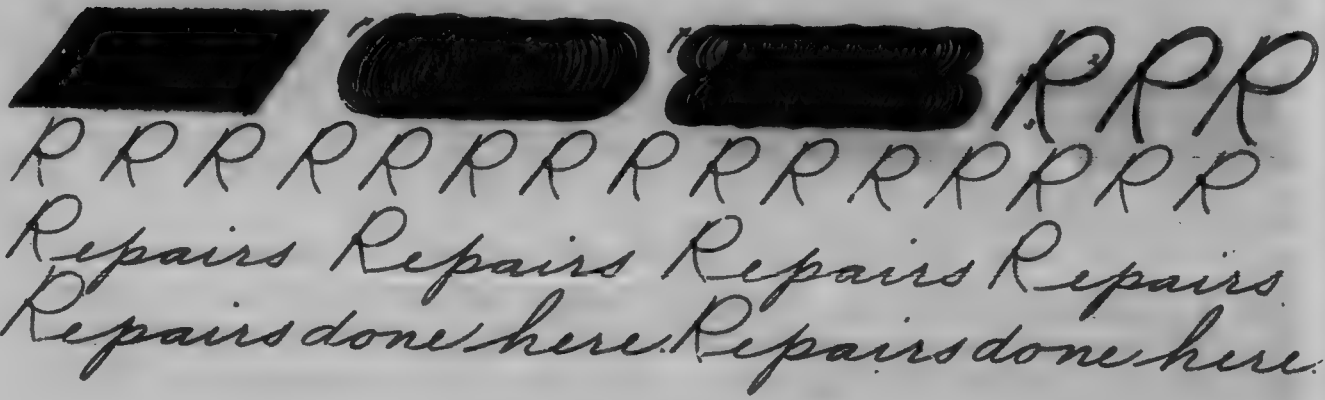
The capital *J* commences just like the capital *I*. The top of the former is wider than that of the latter. Notice that the three strokes meet at the base line. The lower loop is shorter and narrower than the upper one. Write the word *Jessica* about twelve times each minute.



The capital *P* is composed of a straight line and a right oval. Be sure to close the oval. Check the motion at the base line, so as to retrace the down stroke and not make a loop. Count *1—2*. Make 40 to 50 letters a minute, and write *Pauper* at least sixteen times in the same period.



The capital *R* is but a capital *P* with the final stroke of capital *K* attached. Make the little connective loop in the last part touch the initial stroke. Count 1—2—3. Write from 40 to 50 *R*'s a minute.



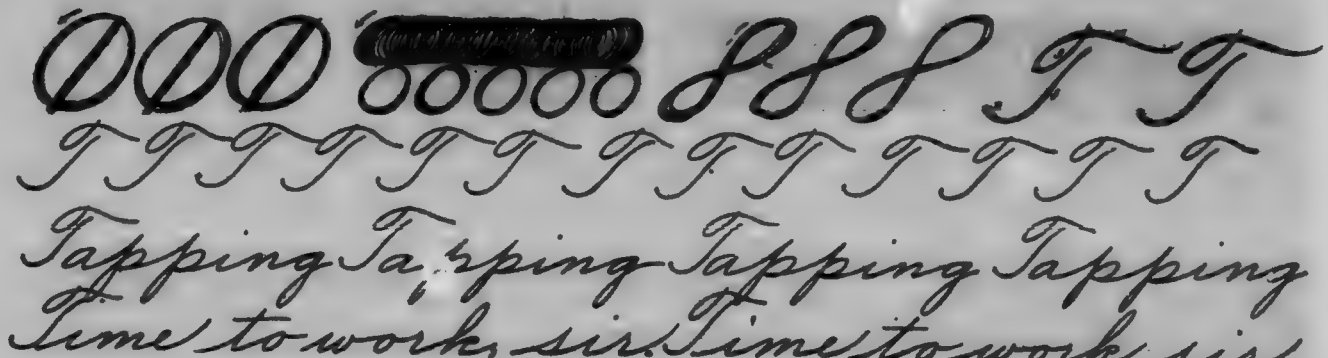
The capital *B* is similar to a capital *P* with an additional right oval. The small connecting loop is made at a point half the height of the letter. It should be flat or pointing slightly upward toward the left. Count 1—2—3, and make 35 to 40 *B*'s a minute. Pause before making the connecting hook in *Benson*.

B B B B B B B B B B B B B B B B

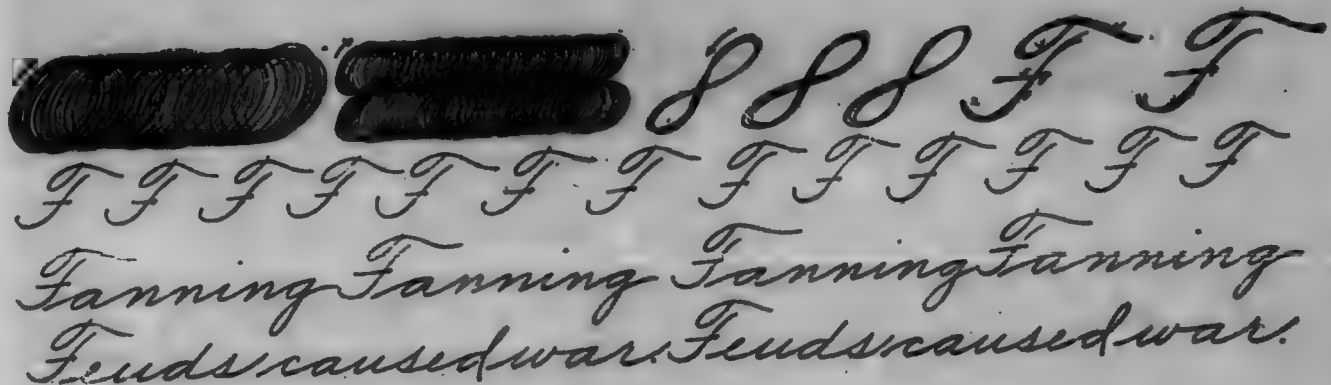
Benson Benson Benson Benson

Be of good cheer. Be of good cheer.

Master the figure-eight exercise in line 1. The down stroke of the capital T, a compound curve, should be made first. The top consists of the loop of the capital stem and a horizontal compound curve. Give this letter much practice. Count 1—2, 3—4.

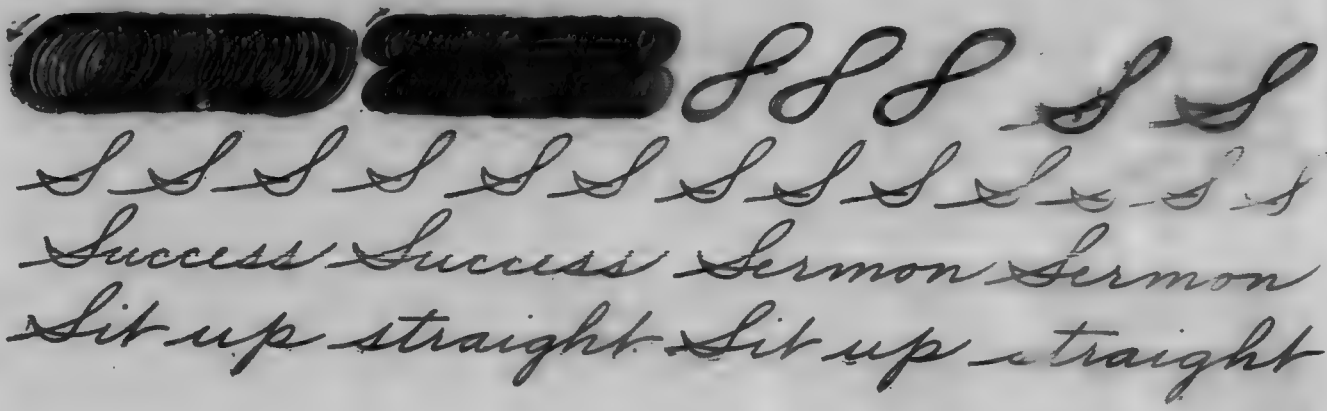


The *F* is similar to the *T* with an additional short straight stroke and a tick cutting the stem midway. Strive for ease and good movement. Count 1—2, 3—4, 5 for each *F*.

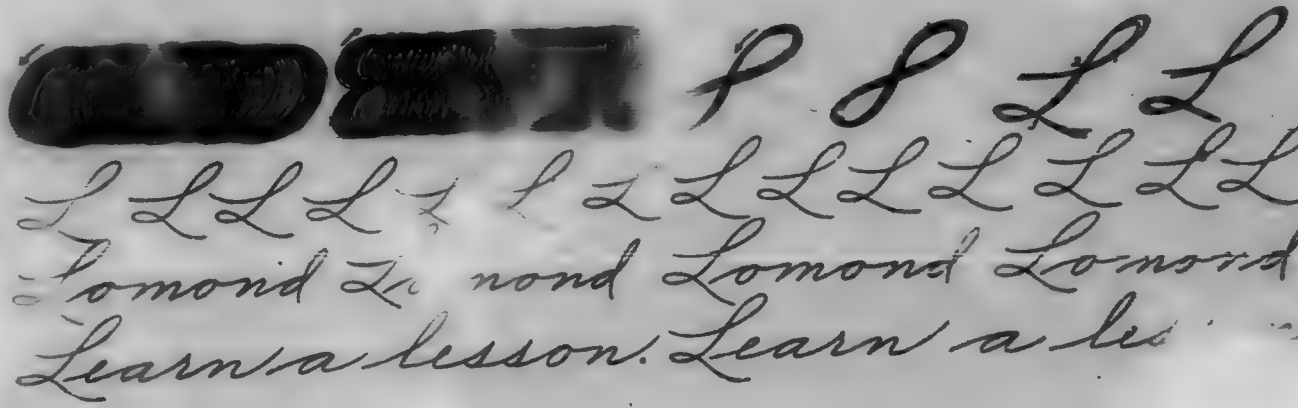


The capital *S* is made like an *L* with an added flat right oval. The down stroke is similar to that in *T* and *F*. The lines cross midway down. Count 1—2—3. Make 40 to 50 *S*'s a minute.

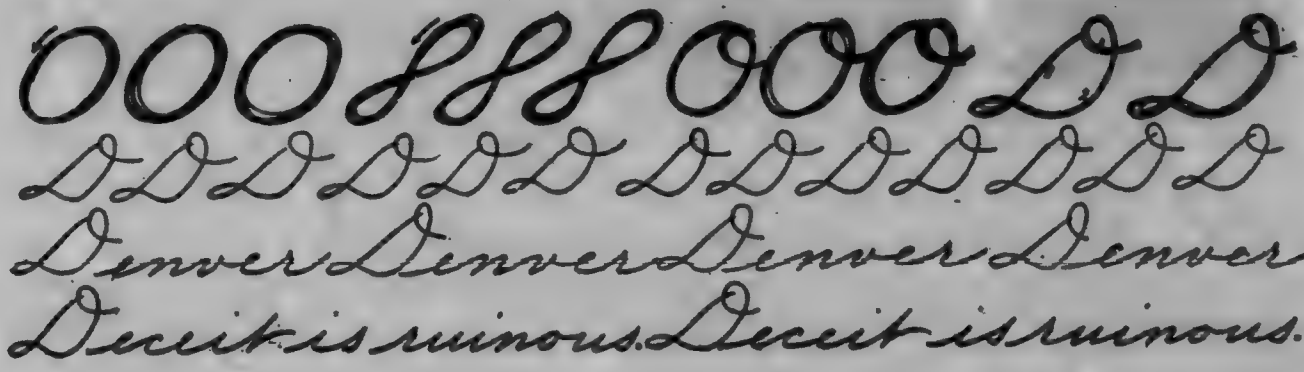
Are you improving?



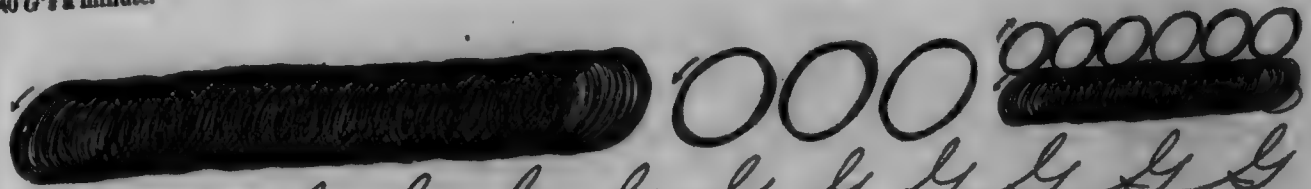
Capital *L* is quite similar to capital *S*. The initial stroke begins about half the height of the letter. The final stroke is a flat loop like that in *Q*. Do not join this letter to a succeeding one. Count 1—2—3. Make 40 to 50 *L*'s a minute.



The initial stroke in *D* is a compound curve, followed by a small loop after the manner of the one in *L*. The last part of *D* is like the last part of *O*. Count 1—2—3. Make 40 to 50 a minute.



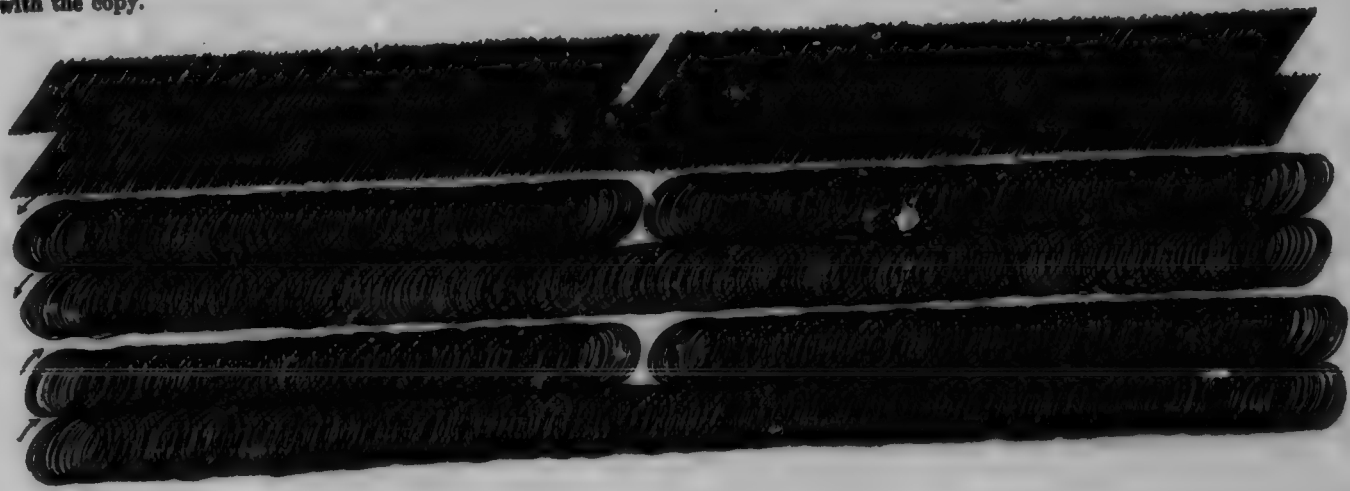
The initial stroke in *G* is the same as that in *S*. The loop crosses a little more than half way down, and the point is a little more than half way up the height of the letter. The initial stroke and the final down stroke are parallel. Count 1—2, 3—4. Make 35 to 40 *G's* a minute.



G G G

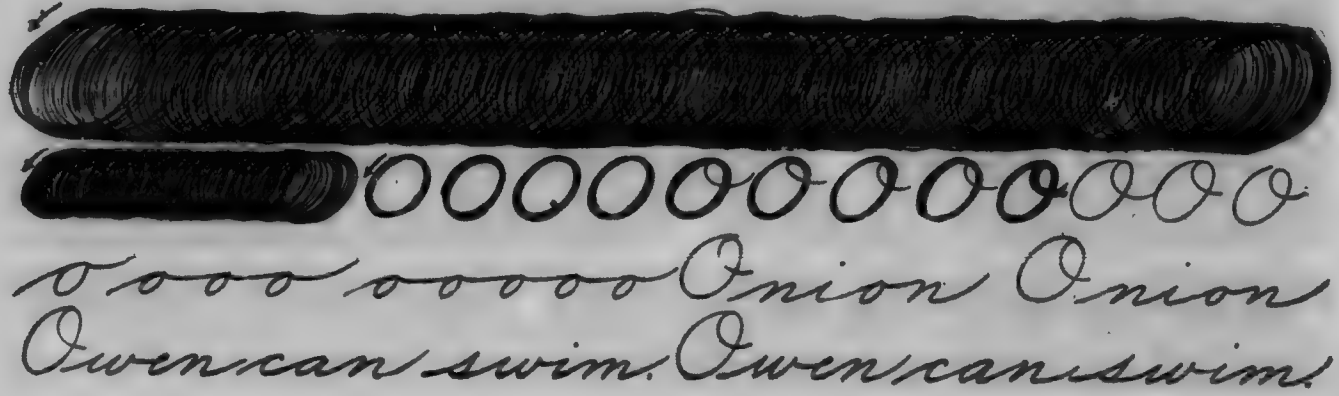
Review each of the following exercises carefully, doing each in quarter, half, and whole lines. It should take at least five minutes to do a whole line.

Use a free, swinging, muscular movement in these exercises. Sit correctly. Criticise your own work, and compare it often with the copy.



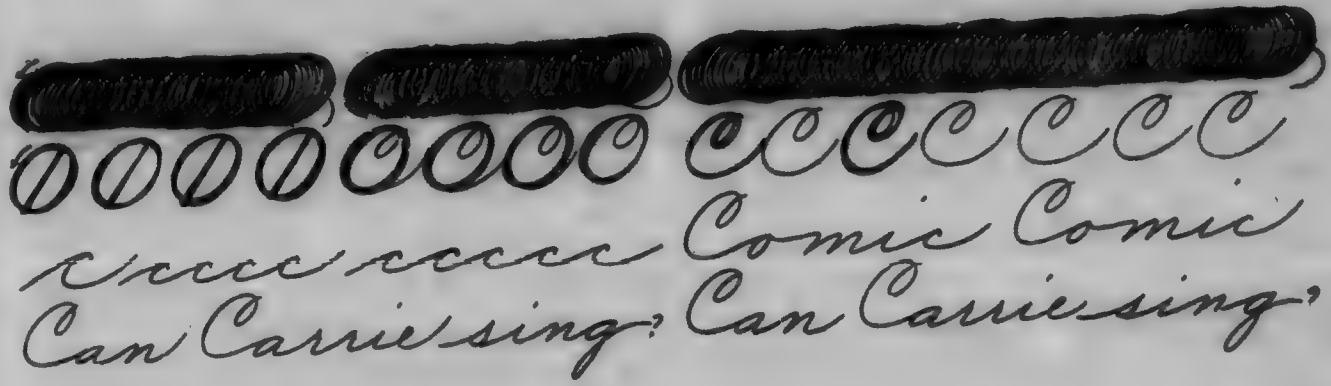
It is essential that each exercise be practised in the order in which it appears here. Observe how capital *O* is finished. Use an easy, regular movement.

Make about 60 *O's* a minute. Write *Onion* about 16 times in the same period.



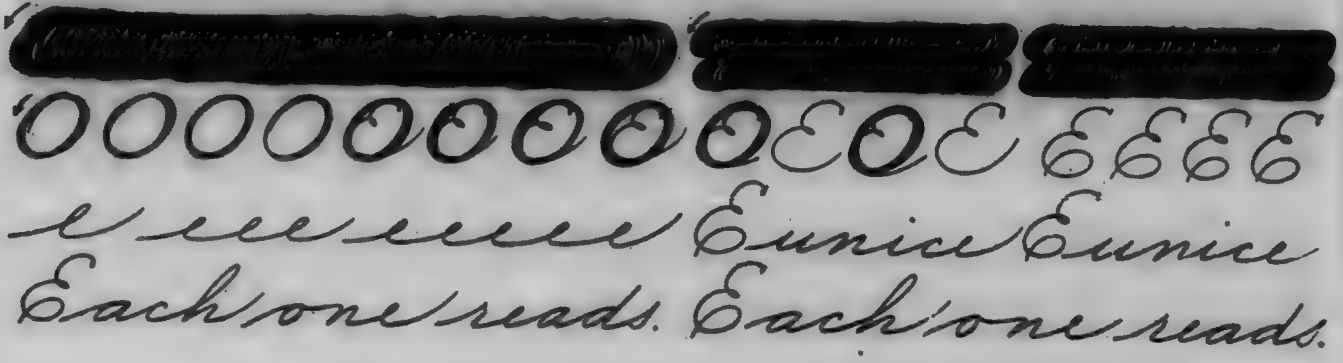
Endeavour to keep the two down strokes in capital *C* as nearly parallel as possible. Notice that the initial loop is about half the height of the whole letter. The small *c* has a dot at the top.

Write 60 capitals, or 50 to 60 small letters, a minute. Count 1—8 for both capital and small letters.



Try to keep the connective loop in capital *E* about one half the height of the letter. The ending stroke should be parallel with the preceding down stroke.

Count *1—2—3*. Write 45 capitals, or 15 groups of five *e's* a minute.

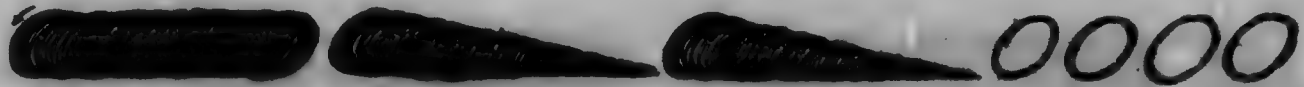


Close capital *A* at the top. Allow the finishing stroke to extend a little below the base line.

Count *1—2—3* for capital *A*, and *1—2* for small *a*. Write 45 capitals, or 50 small letters, a minute. Write *Acacia* 12 times, and *Answer in turn*, 5 times a minute.

Write four or five lines of each word before writing the sentence. Do not make the ending strokes too long. Each word should come under the one above it, thus giving control over the movement. The page then should appear neat and orderly.

Make from 16 to 18 words a minute.



Owen was nervous in our service.

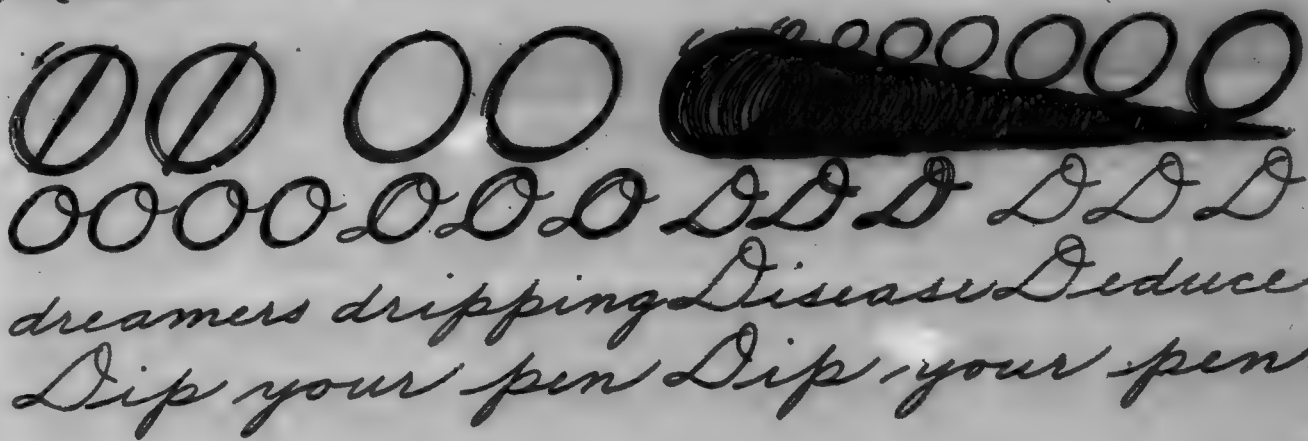
Cameras are in use in our country.

Errors are common occurrences now.

Annie is a novice in vocal music.

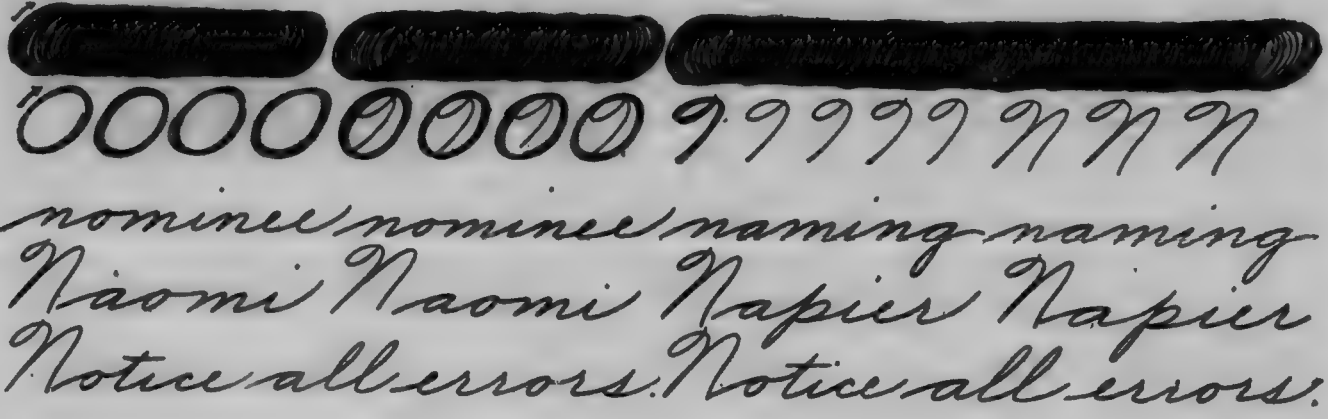
The initial stroke in *D* is a compound curve. Keep the loop at the base line low and flat. The final stroke is the same as in capital *O*.

Count 1—2—3. Write 45 capitals a minute. Write the word *dreamers* about 12 times a minute, and the other words at a corresponding rate.

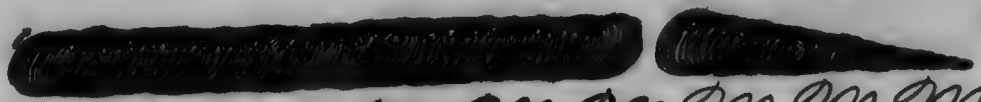


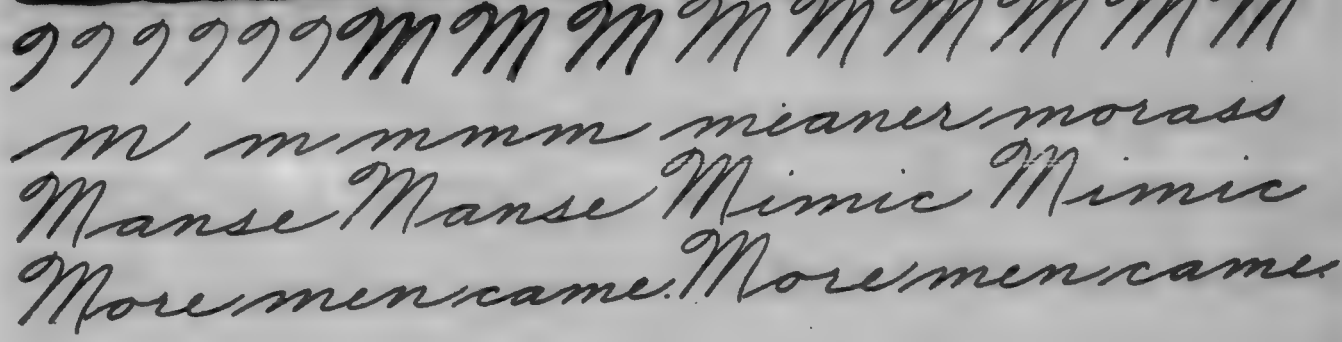
First review the large, compact right oval on page 62. Where the two strokes touch at the top of the *N*, should be the middle point of the oval. Round out the top of the last part, and bring the finishing stroke just below the base line.

Count *1—2—3* for *N*. Write 40 capitals a minute, and write *Naomi* 16 to 18 times a minute.



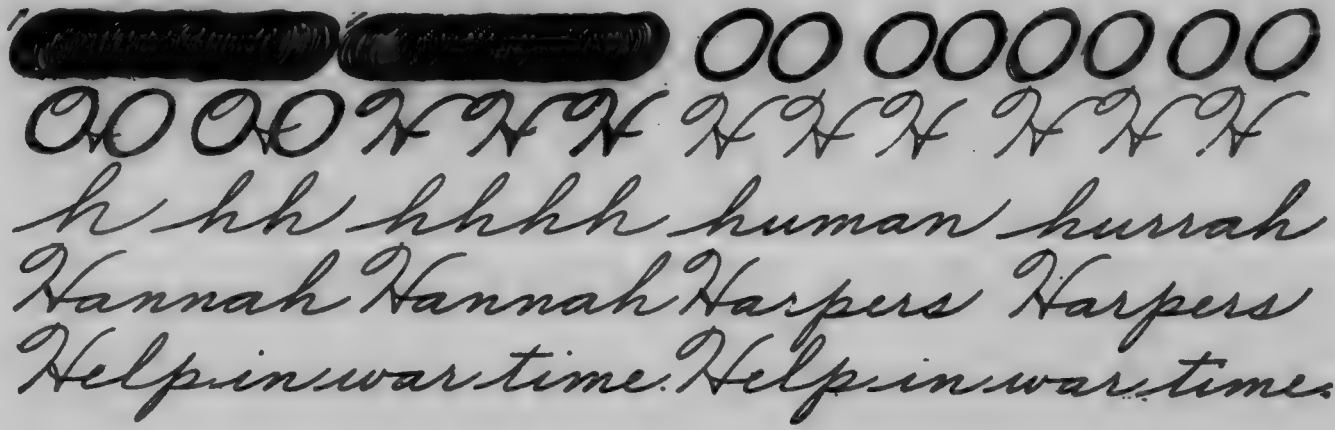
Review the large right oval, page 62. The *M* is almost the same as the *N*. Make the top of each part round. Count 1—2—3—4. Write 30 capitals a minute, and meaner about 16 times a minute. Use a free, swinging movement in the sentence.





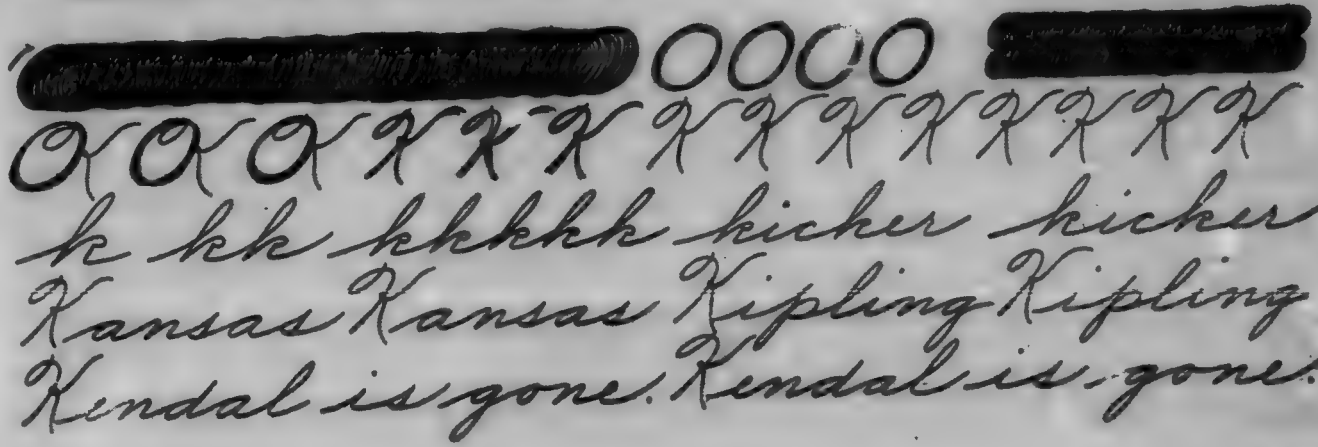
Review the large, compact right oval, page 62. The first part of the *H* is the same as that in *N* or *M*. Do not swing the stroke too far round to the left. The top of the next stroke is curved. The connecting stroke should touch both parts.

Count 1—2, 3—4. Write 35 capitals a minute.



First review the large, compact right oval, page 62. Again there is the capital stem, as in the last three letters. Use care in forming the curves in the last part of K.

Count 1—2, 3—4. Write 35 capitals a minute, and write Kansas, 15 times a minute.

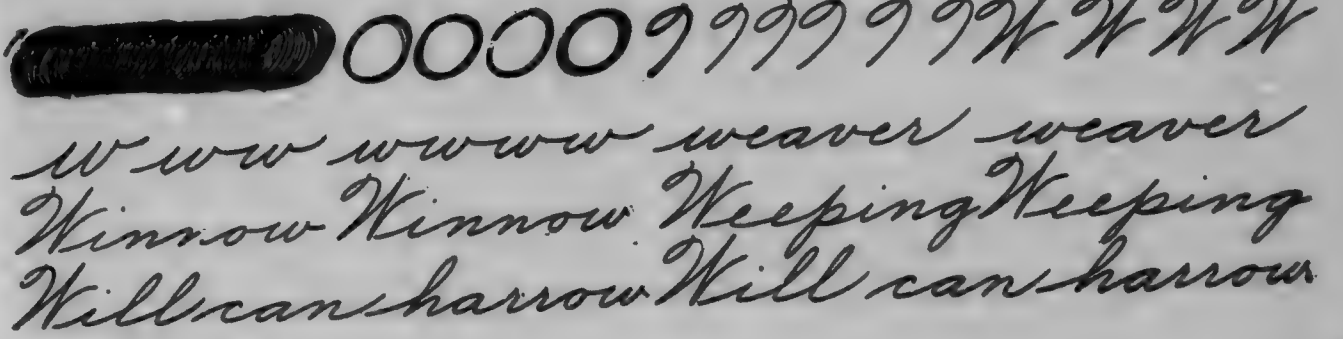


Here is an opportunity to show how well you have mastered the exercises just passed. Strive to secure neatness, speed, and accuracy in these sentences.

Dennis ran seven or more races.
Norman was in our science room.
Minerva was a very wise woman.
Honour your parents in every way.
Keep pegging away at your work.

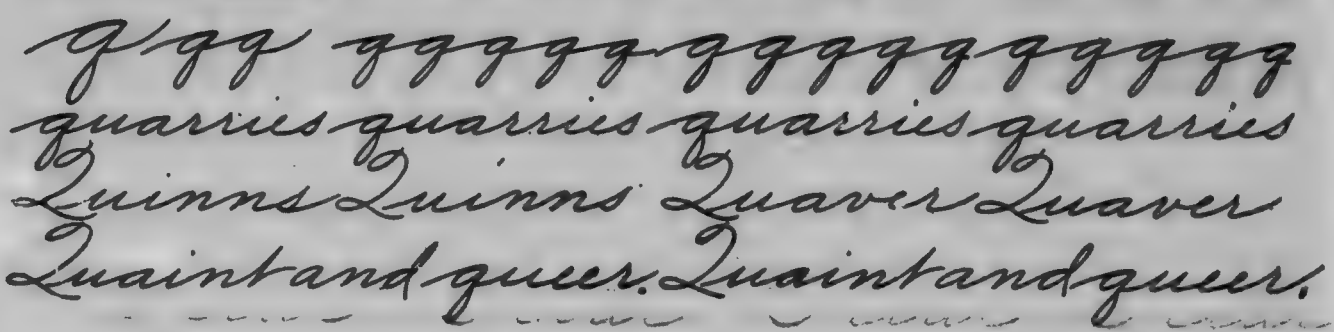
Review exercise 3, page 62. The initial stroke of W is the capital stem. The second part of the W should extend up at least as high as the first part. The last down stroke should be almost straight, while the ending stroke is a curve about two thirds the height of the letter.

Count 1—2—3—4—5. Write 35 capitals a minute.



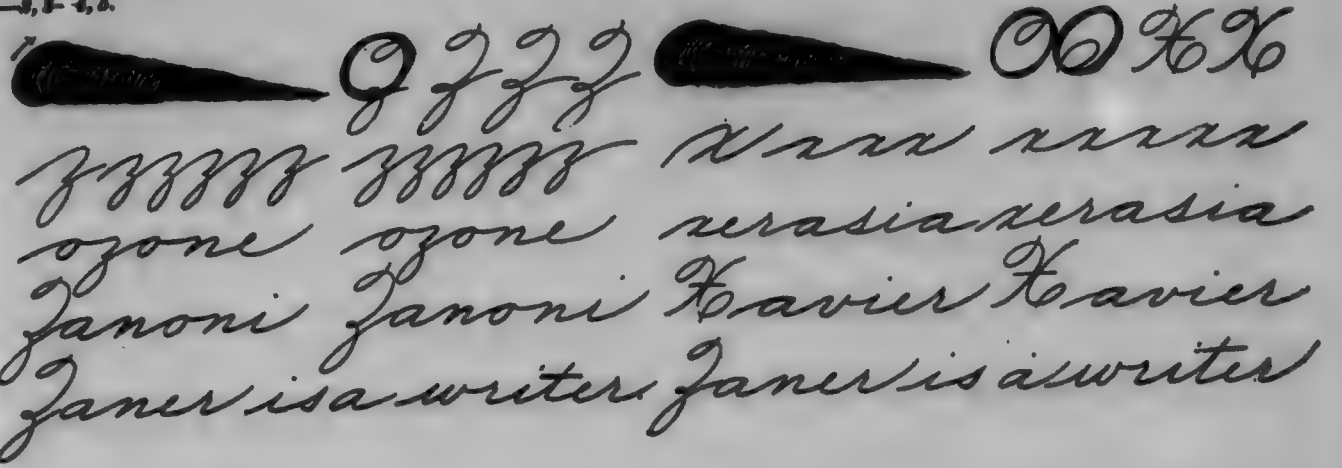
Practice exercise 3, page 62. Observe the flat loop of the capital *Q*, which rests on the base line. Drop the last stroke below the base line.

Count *1—2—3*. Write about 50 capitals a minute.



Review exercise 2, page 62. The first part in both *Z* and *X* is similar to that in *Q*. The connective loop in capital *Z* rests on the base line. Do not make a connective loop at the base line in small *z*. The last stroke in small *z* is made upward.

Count *1—2—3* for *Z* and *1—2, 3—4* for *X*. If the two parts do not touch at the centre, connect with a cross line, and count *1—2, 3- 4, 5.*

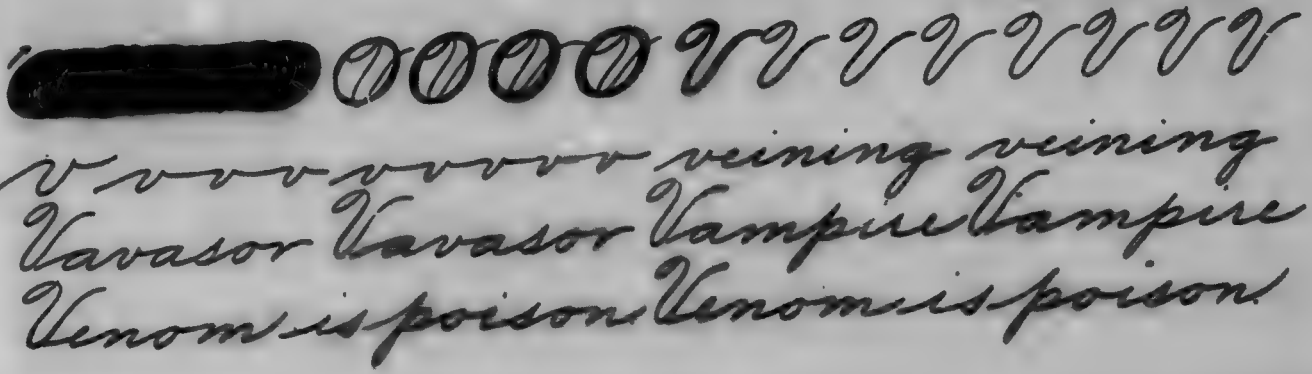


Exercise reasonable care in practising these sentences. Practise each word separately before writing the sentence. Each page should represent your very best work, and show neatness, movement, and control.

Winnipeg is a very prosperous place.
Quarrels are not conducive to success.
Xenia is a pleasant city in Ohio.
Zipping is a good word to practise.
Daniel has arrived in Annais car.

Review exercise 8, page 62. Round out the bottom part of capital *V*. Do not make it too wide at the top. Use good movement in your practice.

Count 1—2—3. Make 40 to 45 *V*'s a minute.



The first part of *U* is similar to that in *V*, and the last two strokes similar to the corresponding strokes in capital *A*. Notice that the second part is a little shorter than the first part.

Count 1—2—3—4. Make 35 *U*'s a minute.

Uuuuu U U U U U U U

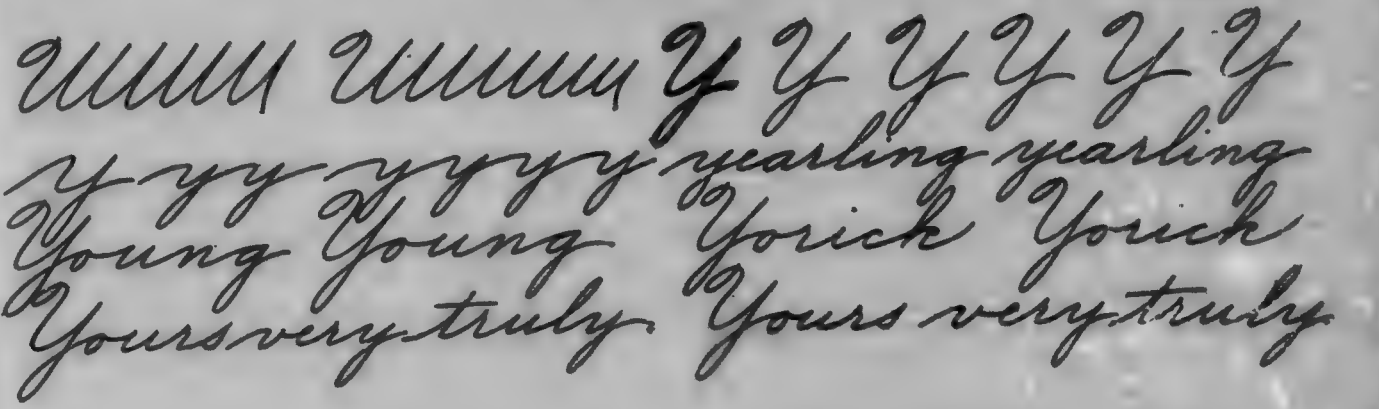
uu uuu uuuu uuuu uuuu

Usurer Usurer Urania Urania

unison uproar unison uproar

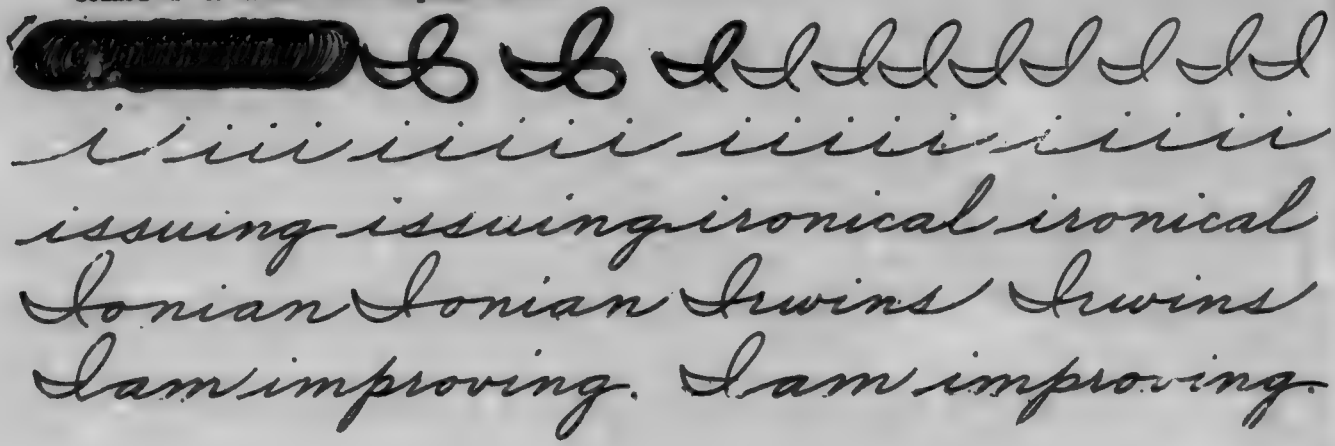
Umpires are used. Umpires are used.

Review exercise 1, page 3. The first part of capital Y is the same as in capital U. The lower loop should cross at the line. Count 1—2—3—4—5. Write 25 Y's a minute. Make a special effort on the much-used phrase in the bottom line.



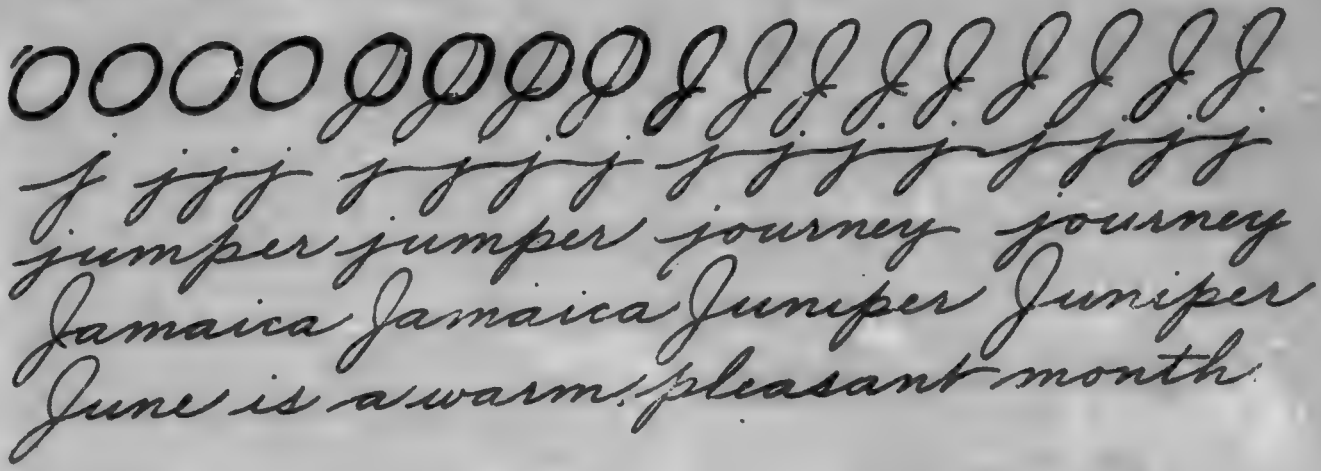
Review exercise 3, page 62. Observe carefully the correct form of this letter. Begin the letter at or below the line. When I is joined to a succeeding letter, the three strokes composing it should meet, or nearly so.

Count 1—2—3. Write about 45 capitals a minute.



Review exercises 1 and 3 on page 62. Round out the top and bottom loops of the *J*. Notice that the lower loop in both shorter and narrower than the upper one. The two loops should meet at the base line.

Count 1—2—3. Make about 40 *J*'s a minute.


J J J

The necessity of doing your very best cannot be over-emphasized in learning to write. Neatness, movement, and control all tend to produce a good handwriting. A page of sentence writing is a good test of a pupil's ability in this subject.

I am going to improve my writing.
Value your time as you value money.
Uriah is a famous character in story.
Your success depends on application.
January is the month of ice or snow.

Review exercise 1, page 62. Observe that the initial stroke in *P* is not quite as high as the oval part. This latter part should be quite round, not flat, and should be a little more than half the height of the letter.

Make 45 of this letter in a minute. Count 1—2.

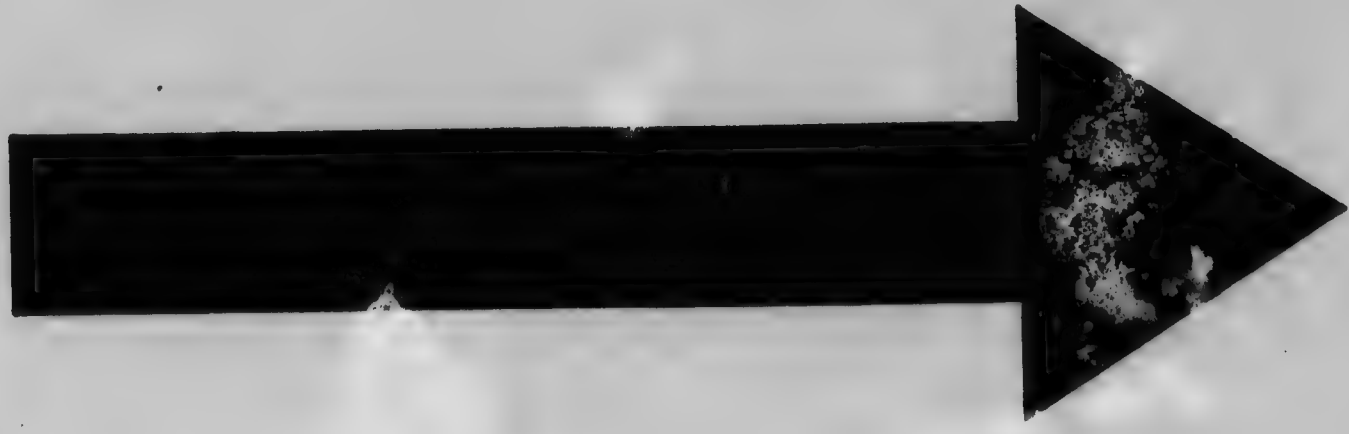
P P P P P P P P P

p pp pppp pppp pppp

promise promise poppies poppies

Princess Princess Prairie Prairie

Pencil and paper Pencil and paper



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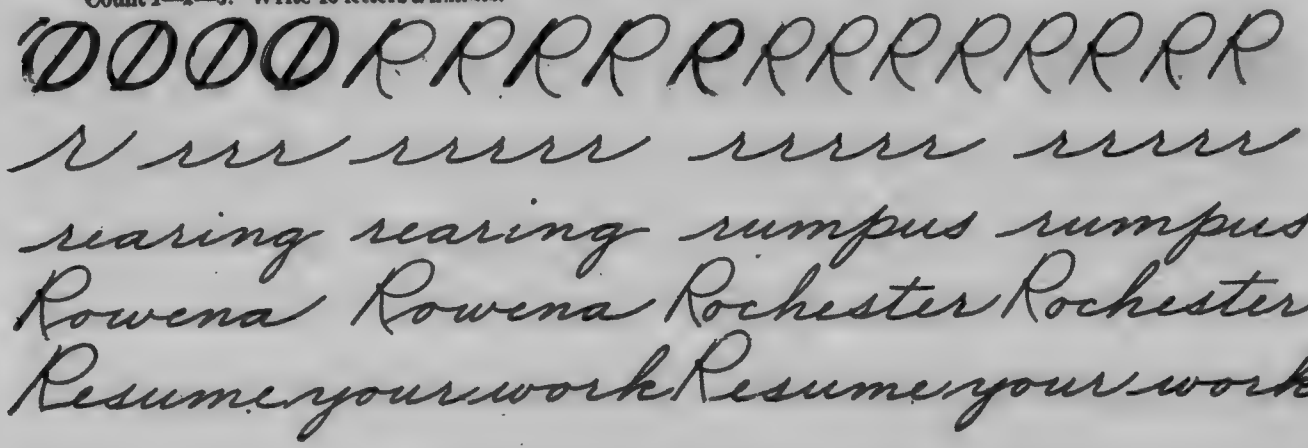
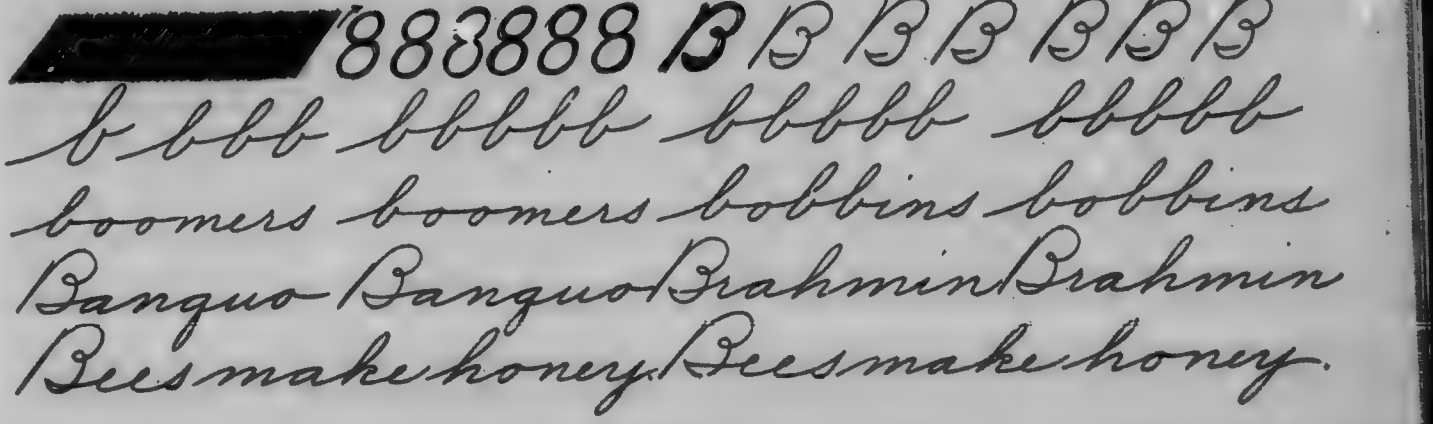
Review exercise 1, page 62. The capital *R* is a combination of capital *P* and the last part of capital *K*. The small loop is made at a point one half the height of the letter and should touch the initial stroke.

Count 1—2—3. Write 40 letters a minute.


RRRRRRRRRRRRRRRR
r rrr rrrr rrrr rrrr
rearing rearing rumpus rumpus
Rowena Rowena Rochester Rochester
Resume your work Resume your work.

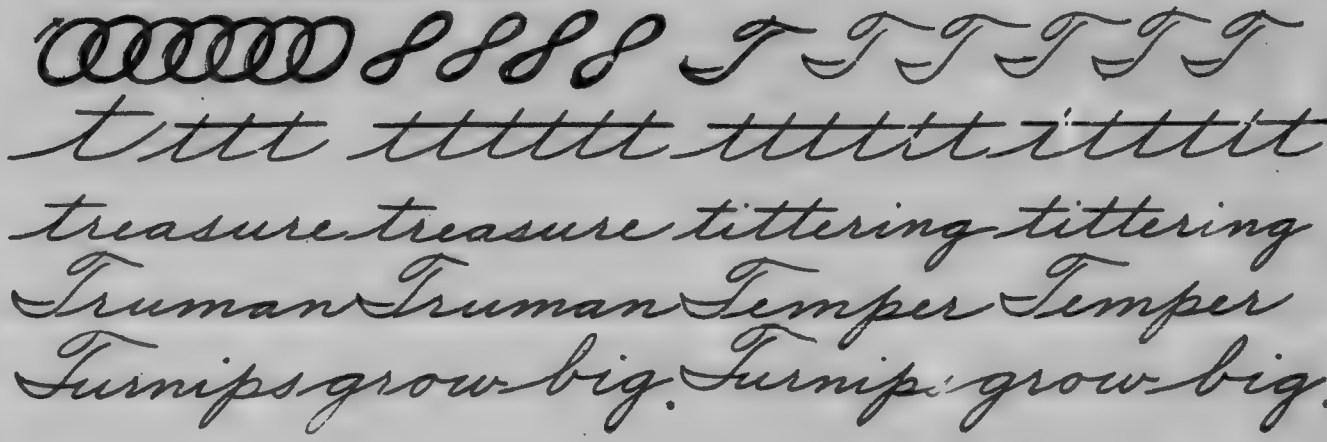
The beginning stroke in *B* is straight, as in *R*. The lower oval is a little longer than the upper, with the connective loop flat or pointing slightly upward.

Count 1—2—3. Make 40 of this letter in a minute.


B B B B B B B
b bbb bbbbb bbbbb bbbbb
boomers boomers bobbins bobbins
Banquo Banquo Brahmin Brahmin
Bees make honey. Bees make honey.

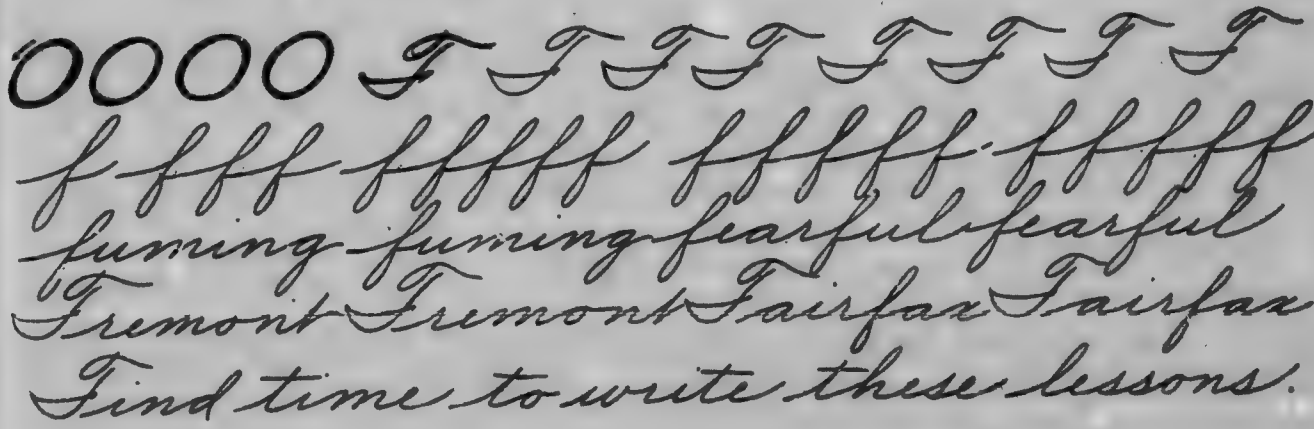
The most difficult part of capital *T* is the compound-curved down stroke. Master the figure-eight exercise in line one. Do not make the top part first.

Count 1—2—3—4, and make 30 *T*'s a minute.



Capital *F* is made exactly as capital *T*, except that the hook is extended through the down stroke and a short tick made at the end.

Count 1—2—3, 3—4. Make about 30 letters a minute.

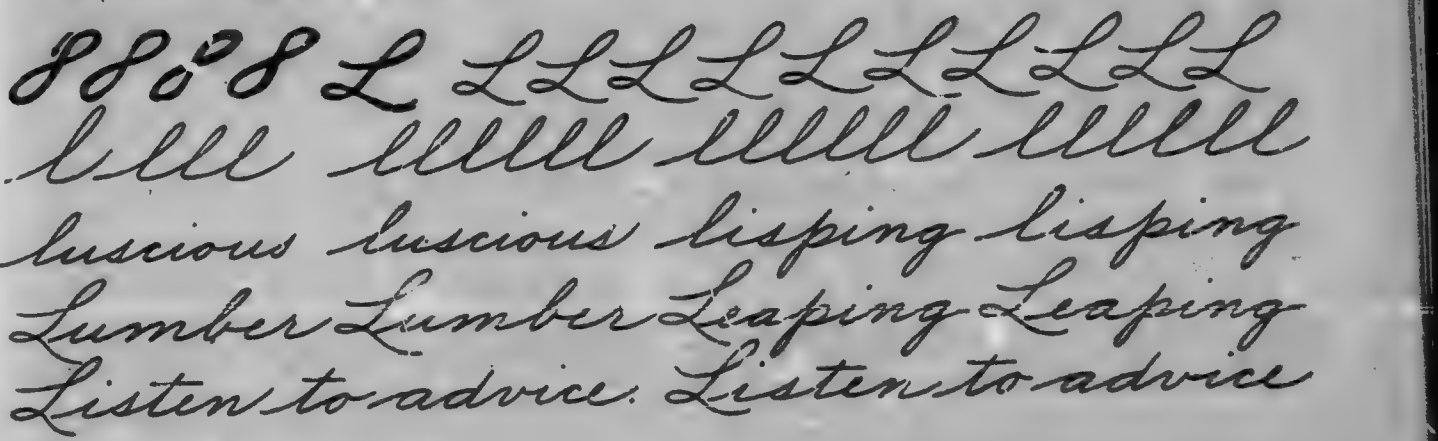

OOOO
f fff fffff fffff fffff
fuming fuming fearful fearful
Fremont Fremont Fairfax Fairfax
Find time to write these lessons.

Recall previous instructions for sentence writing. It is a good plan to write the words in vertical columns, making each word occupy the same amount of space as the one above it. Be careful of the initial and final strokes.

Put speed and taste into your writing.
Remain true to your best principles.
By practice you become a good writer.
Tennyson composed "In Memoriam".
Fine feathers make fine birds. I

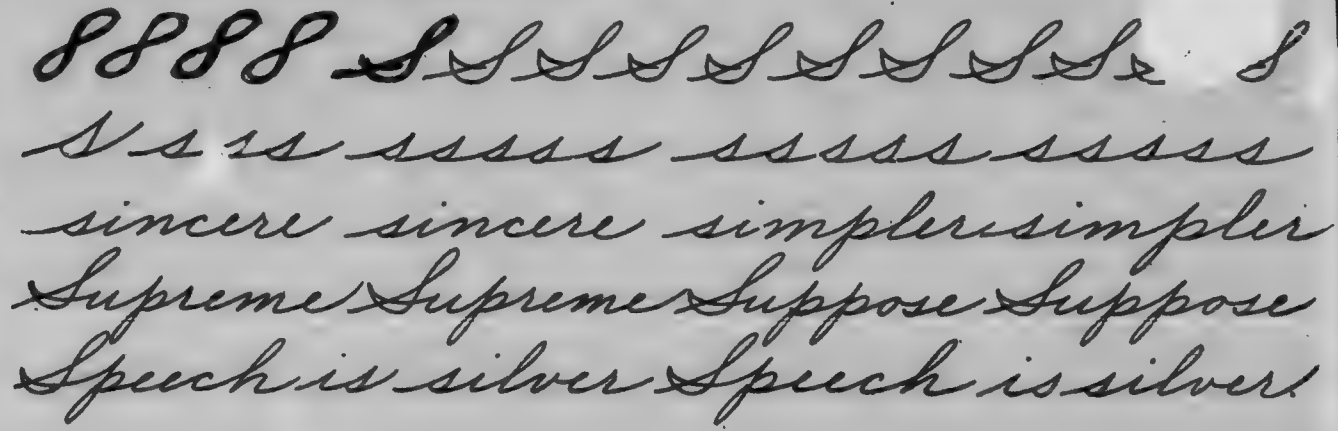
The capital *L* affords a fine exercise for a free, swinging, muscular movement. Bring the finishing stroke just a little below the base line. Strive for a smooth, even line in all this work.

Count 1—2—3. Make about 50 *L*'s a minute.

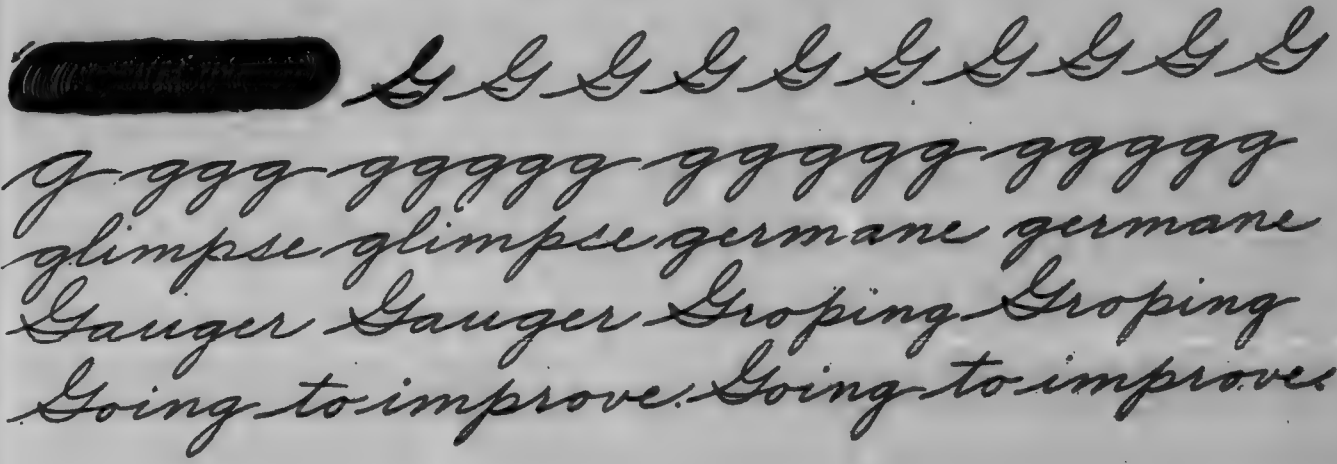

L L L L L L L L L L
l l l l l l l l l l l l l l l
luscious luscious lisping lisping
Lumber Lumber Leaping Leaping
Listen to advice. Listen to advice

The upward stroke in *S*, which begins on the base line, is a decided curve, while the down stroke is similar to that in the three preceding letters. The two lines cross at about half the height of the letter.

Count 1—2—3. Write about 45 to 50 *S's* a minute.



The initial stroke in *G* has considerable curve in it. The top loop is about one half the length of the whole letter. Count 1—2—3—4. Write at the rate of 40 *G*'s a minute.


G G G G G G G G G G
g ggg ggggg ggggg ggggg
glimpse glimpse germane germane
Gauger Gauger Groping Groping
Going to improve. Going to improve.

Notice the arrangement of the various parts of this model letter. Strive to write one as neat and orderly as the copy. By this time each pupil should write a neat, accurate, business note or letter.

943 Auburn Ave.
Toronto, Ont.
April 8, 1916.

Mr. A. C. Gaines,
Napanee, Ont.

copy. By

916.

Dear Sir.

I am mailing you this as a specimen of my business penmanship.

Yours truly,

Your Name.

Aim to secure uniformity in size, slant, and spacing. Cultivate the habit of self-criticism and you will improve steadily.

Learn to use a free easy movement
Spacing in penmanship is important.
Get speed and freedom in your writing.
A line of my business penmanship.
Your writing is a life-long pleasure.

613100000

ONTARIO WRITING COURSES, BOOK II

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